ART journaling

200+
JOURNAL PAGES

Exploring the
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THE MOON
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LOVING KINDNESS:
Sending a Strong
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CREATING
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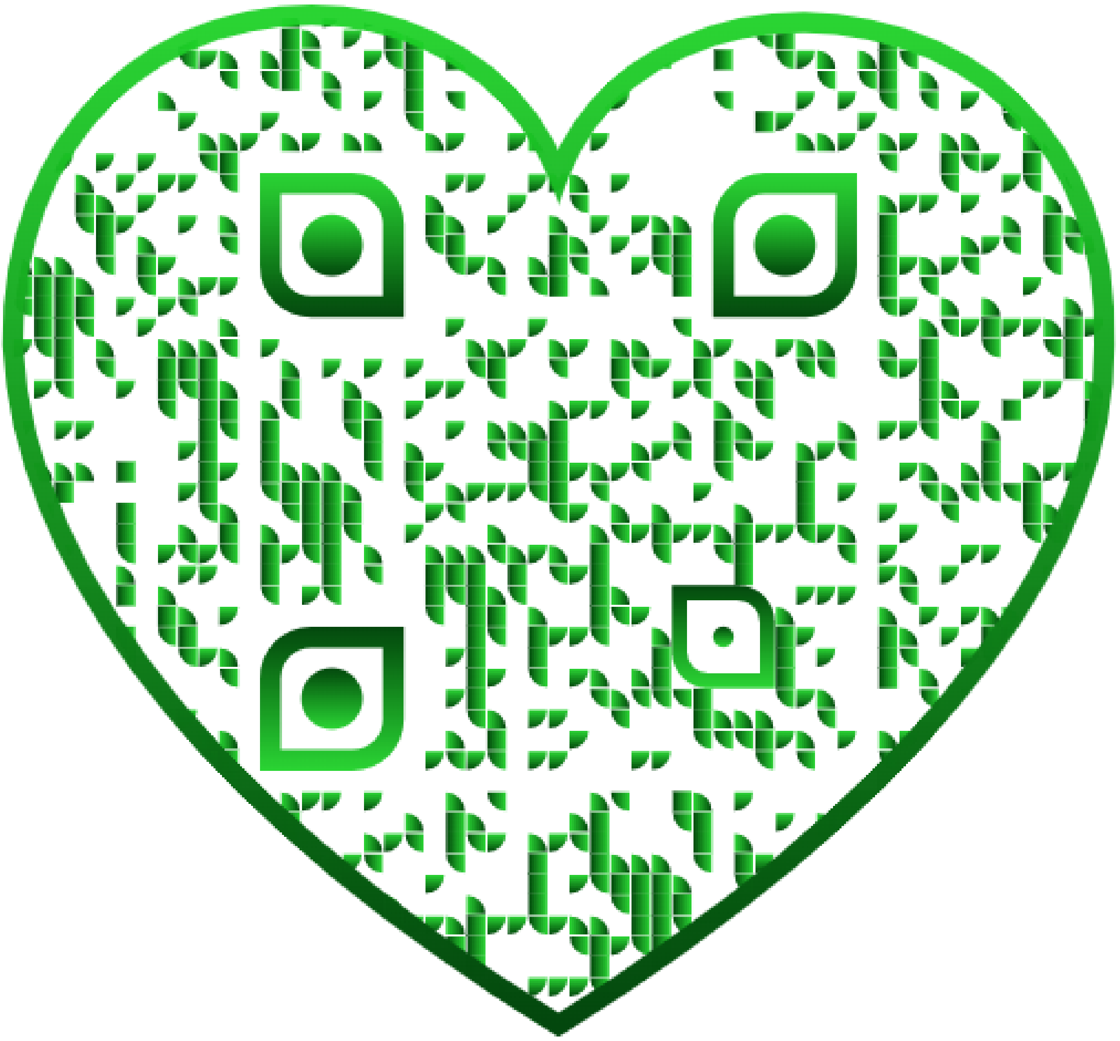

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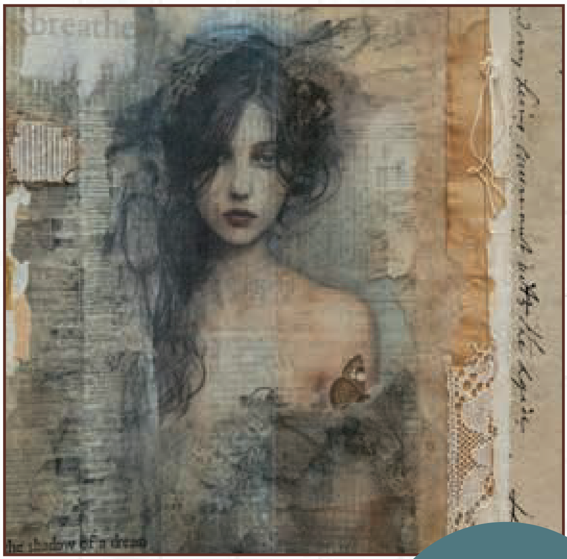
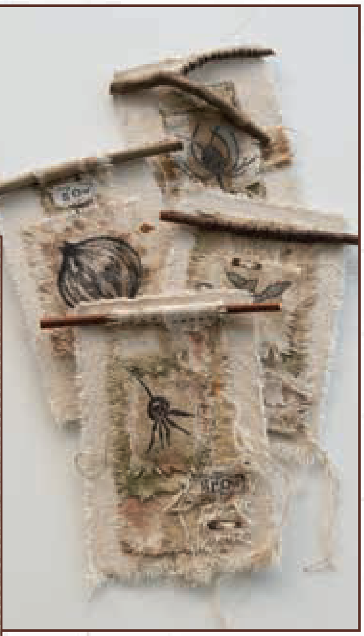

breathe
the shadow of a dream

Lynne Moncrieff



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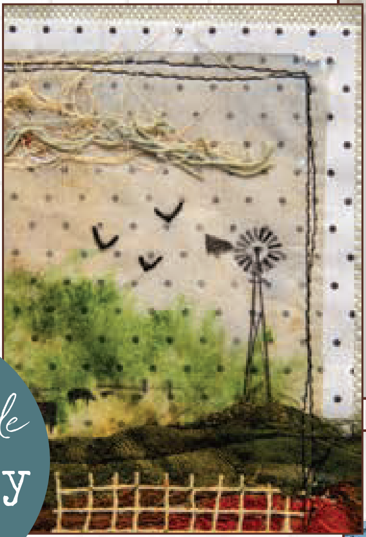

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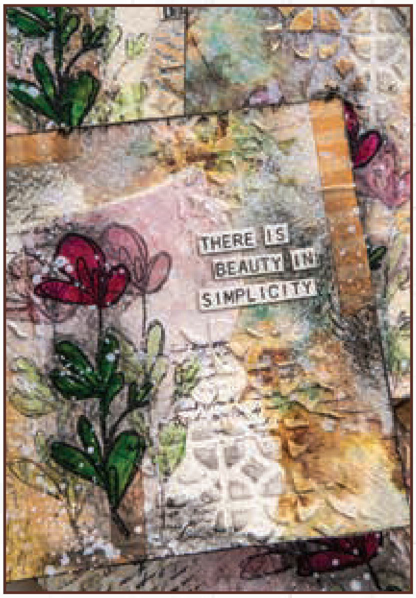

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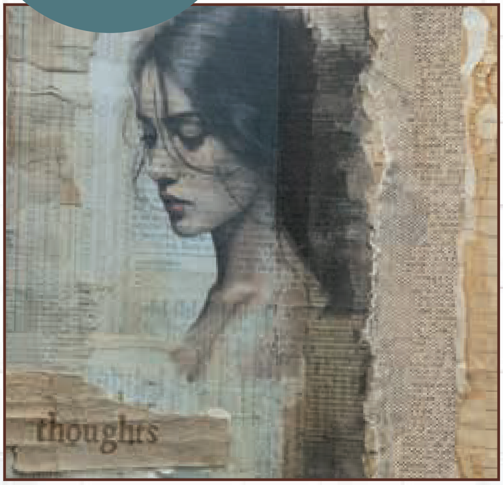

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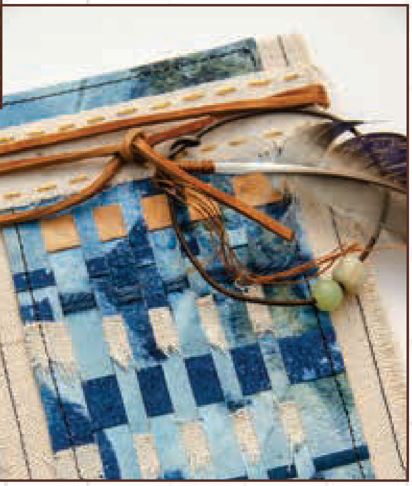

Chris Karpiak

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Somerset Studio is available on newsstands February 1st. Look inside the Spring 2025 edition, and order your copy at **somersetstudio.com** or by calling **1-877-782-6737**.

Into a daybreak
She's mad,
that's wonderfully
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clear, I rise.
it stops and starts.
-Maya Angelou-
it will come when
your heart is
willing and ready
to carry it.
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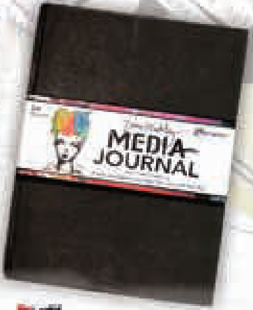
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Volume 17, Issue 1

LETTER FROM THE EDITOR

EDITOR'S NOTE: In the table of contents in the Autumn 2024 Issue, we incorrectly attributed the article "Rooted," which is written by Lynne Moncrieff and begins on page 106. We sincerely apologize for this mistake.

Dear friends,

When I was a little girl, one of my favorite things to do was transform a boring old cardboard box into a dollhouse. And I didn't stop there — I'd rummage through the outgoing recycling bin, the junk drawer in the kitchen, and the odds and ends in my bedroom to furnish and decorate the dollhouse. Stickers became wall art. A pretty paper napkin made a great rug. And I always saved those little white plastic pieces from takeout pizza boxes that prevent the lid from touching the cheese — they made the perfect tiny side tables!

I distinctly remember being so proud of each and every idea and detail. The dollhouse wasn't perfect or polished, but knowing I made it with my own little hands made me feel so capable and creative. Perhaps I'm giving my younger self too much credit, but I'd like to think that had someone given me a brand-new, store-bought dollhouse, I would have preferred my handmade version.

Later, while working in an arts-and-crafts store during high school and college, I helped many families buy supplies for school projects. I would keep my recommendations as thrifty as possible, even directing them to their own recycling bins and junk drawers at home. Of course I understood why the kids wanted to buy the coolest and fanciest supplies — they're fun and inspiring! But I also knew that the more their projects were truly handmade, the more chances they would have to feel proud of their own creativity.

There are countless reasons, but I think these moments and memories from my past are a large part of why I am so captivated by art journaling — the transformation and elevation of everyday objects, even "trash," into art. I delight in scouring over a collaged page to identify the many scraps within it. I wonder at the possible story behind each and every vintage photo or element. And I absolutely love that while a painting in a museum is a work of art, so is something called a "junk journal"!

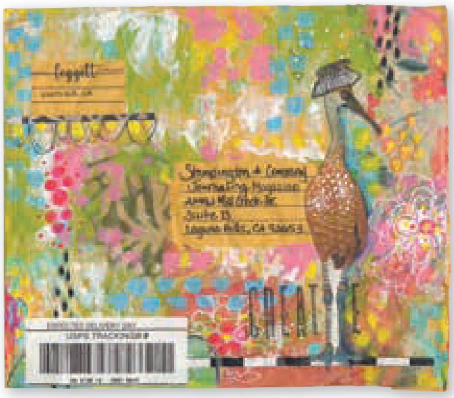
Fancy art supplies are definitely fun, but isn't it wonderful that they aren't necessary? That you can still create art using only odds and ends and imagination? I surely think so! Now, please excuse me while I go find a cardboard box and order a pizza. …

Until next time,

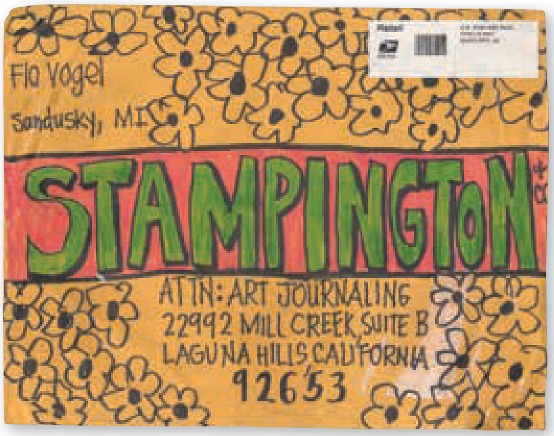
Amber

Amber Demien
Senior Managing Editor
artjournaling@stampington.com

MAIL ART



Debbie Leggett, Eastvale, CA



Florence Vogel, Sandusky, MI

If you submit artwork to a future issue, get creative with the packaging, from the box that holds your journal to the tags you attach to your artwork. If your mail art is chosen for publication, you'll receive a complimentary issue of *Art Journaling.*

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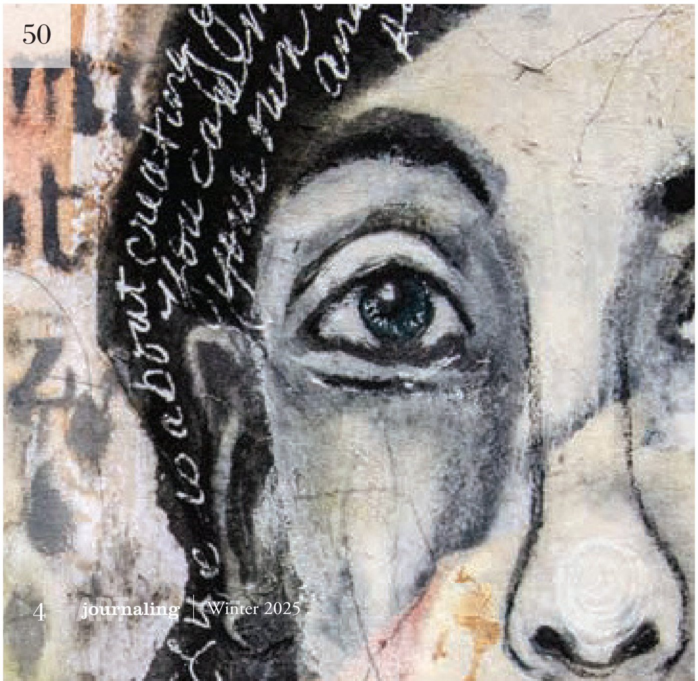
On Our Cover

The artwork of Deborah South McEvoy graces the cover of this issue.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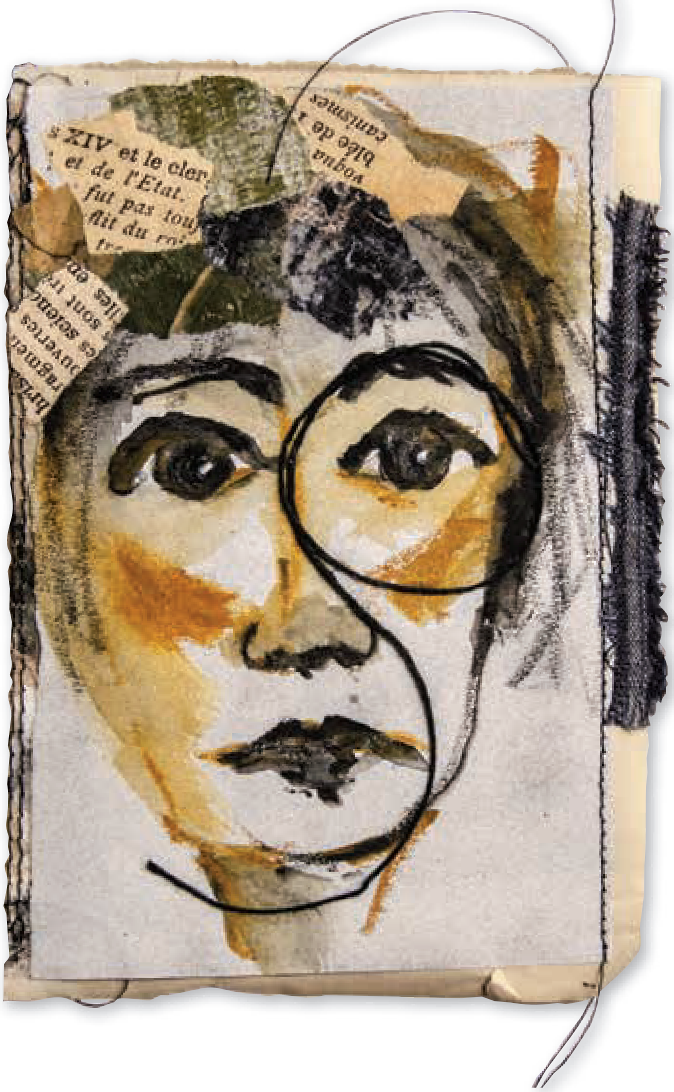
for life

FINDING STRENGTH IN *Fragility*

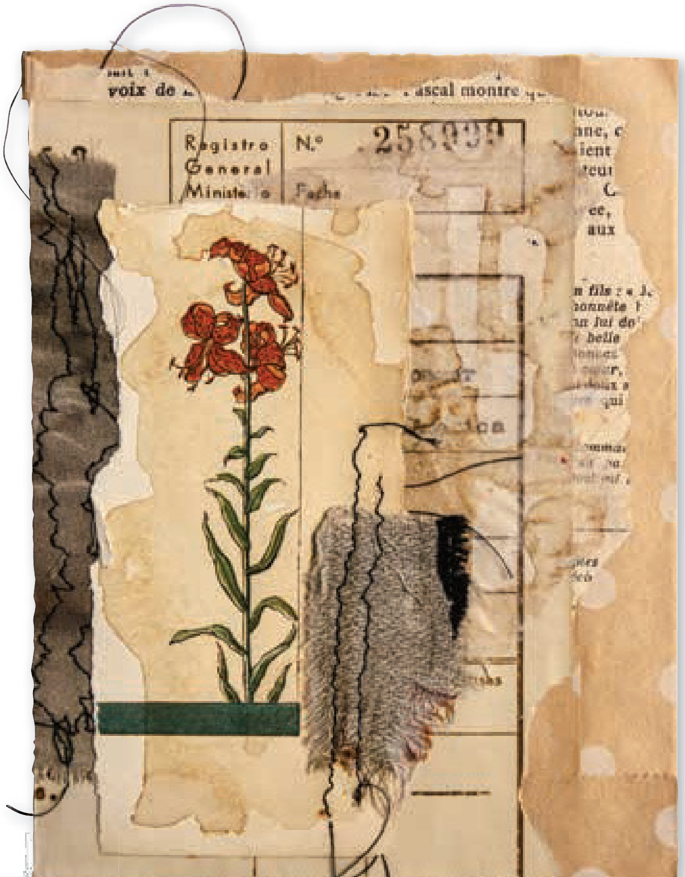
BY LYNN THORSON MOURER

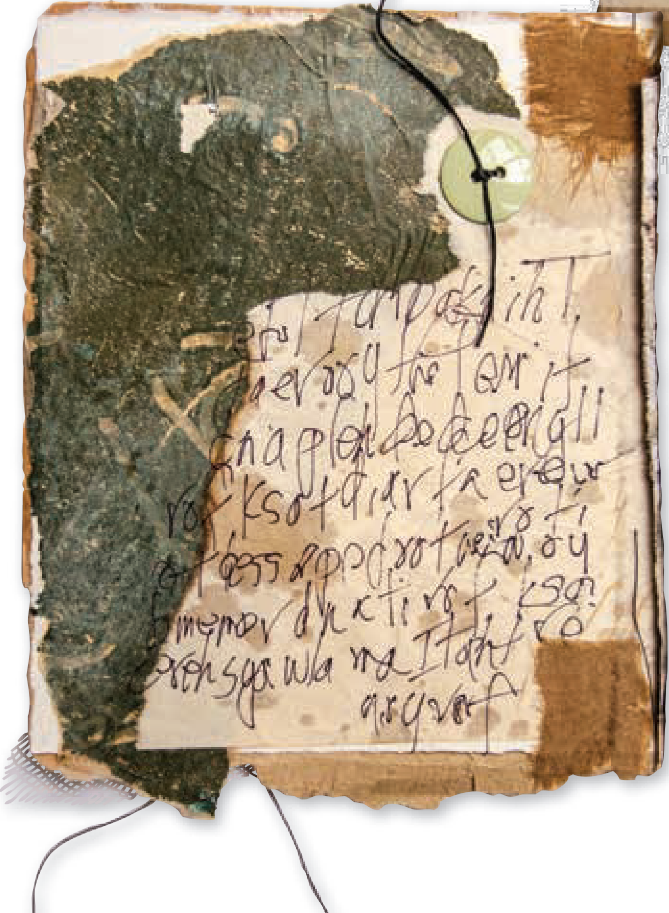


Are you an introvert? I am, and I actually like being an introvert … at least most of the time. I like the peace and quiet that comes from being alone — alone in my art room, creating. But then there are the days when I feel like I'm not enough, especially as an artist. I feel frail and weak … until I send out tendrils, tiny threads, seeking connection, strength, and support from others. I reach out to friends on Instagram, some of whom I have met and love dearly, though most are artists I haven't met in-person but with whom I have become friends. And these friends send back strength and support through their words. Those weak, fragile little tendrils have brought hope, advice, love, and encouragement. Those words and thoughts give me strength.

A SUCCESSFUL SEARCH

Creating journals has had an amazing and powerful impact on my life. I had actually collected books about collage, mixed-media, and journal-making for many years, but I had not begun to make them. I loved the way they looked, but I didn't have the time to create one, nor did I know where to start. During the pandemic I found online classes, and my life was instantly changed. I spent most of 2020 learning, practicing, trying new things, and making new friends. I used this way of creating as my source of meditation, finding that it gave me both energy and ease. Now, creating is a part of me. I need to be creating journals, either stitched journals or mixed-media, or both. If I miss a day, I feel incomplete. Making journals has given me something for which I had been searching.

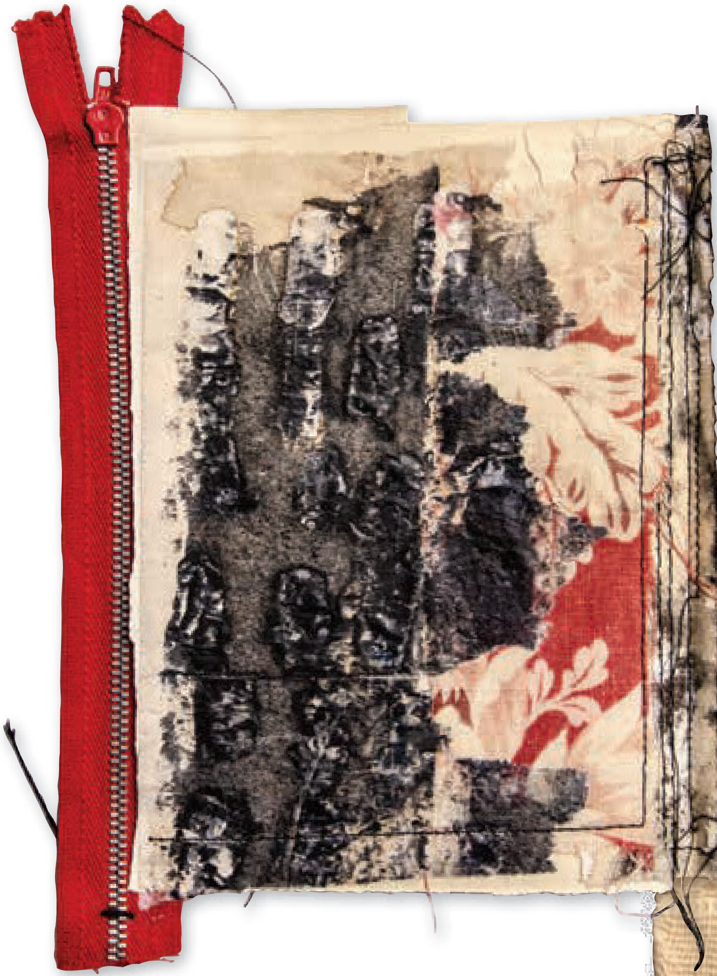




STRONGER TOGETHER

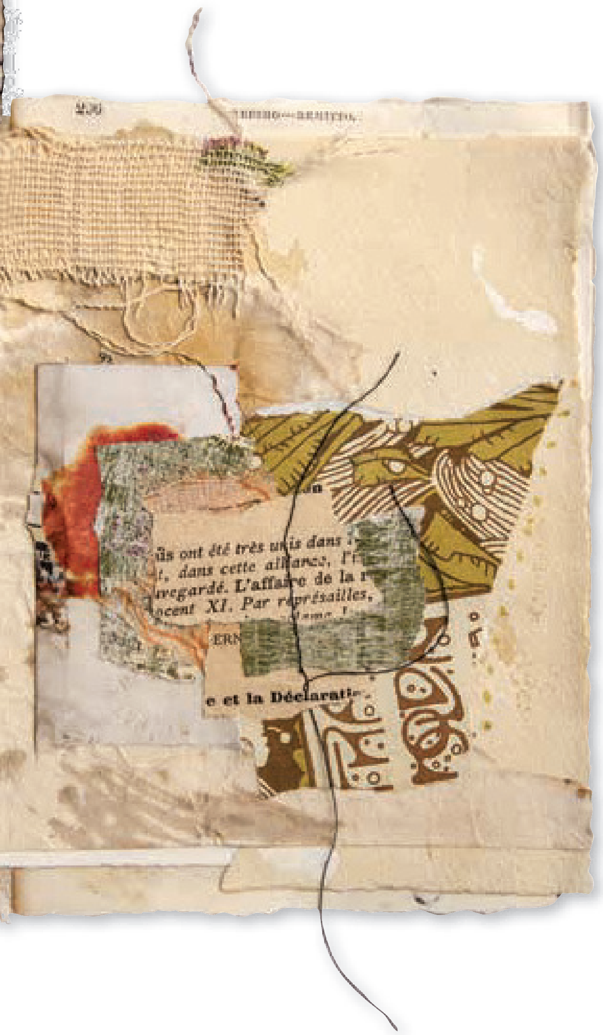
The theme of this journal is "Finding strength in fragility," exploring how we can each be fragile on our own but strong when we connect with others. The threads that connect us may seem weak, but they provide a link that can support and unite us.

As I worked on this journal, I thought about where and how I gain strength, especially on those days when I am feeling like I'm not enough. So many of my friends and fellow artists have their own issues they struggle with, but by reaching out to each other, we take that which is fragile and turn it into something strong. We support each other. We are each enough alone, but we are even stronger when we come together. That's what this journal is all about — finding strength in fragility. »



CREATING STRENGTH

Many of the pages in this journal came from old books I had deconstructed, but they were not strong enough on their own to be used as pages; they needed to be given strength. I kept a large pile of paper scraps on my art table as I worked, which were bits of paper from other projects, some too small to be of value to anyone else, but I used them to give each page substance, texture, and interest. I attached the scraps to the pages using glue, machine stitching, hand stitching, tape, and staples. Each page demonstrates how myriad scraps, when brought together and connected, make something strong and beautiful. And I stitched each page into the journal using lots of thread, with the ends left long and reaching out.



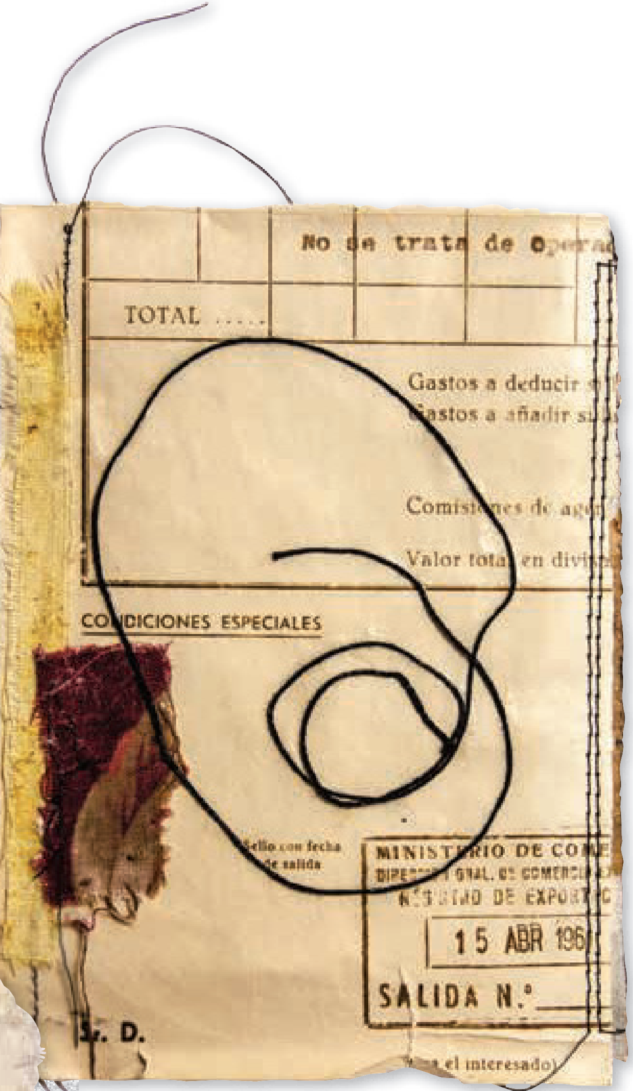
Creative Discoveries

I recently learned how to make darling little bunnies from a 6-inch crocheted or knitted square.

MAKING CONNECTIONS

I was inspired by a fun technique I learned from Colleen Attara (Instagram: @colleenattara), in which I loosely sewed together pieces of paper, leaving significant lengths of threads between each piece. I then applied these paper pieces to various pages to show the threads making connections. On one page, the pieces are like kites; they are flying free, exploring, searching, and seeking. But each piece has a line that keeps it safe; that line, or thread, may be fragile, but it gives it the strength to fly.

The cover is made of paper layered with matte medium and paint. Over these layers, I laid a loose collage made of fabric scraps, each piece connected to the others by threads. Some of the fabric pieces are vintage and delicate, but they are made stronger by their connections to others … as are we all.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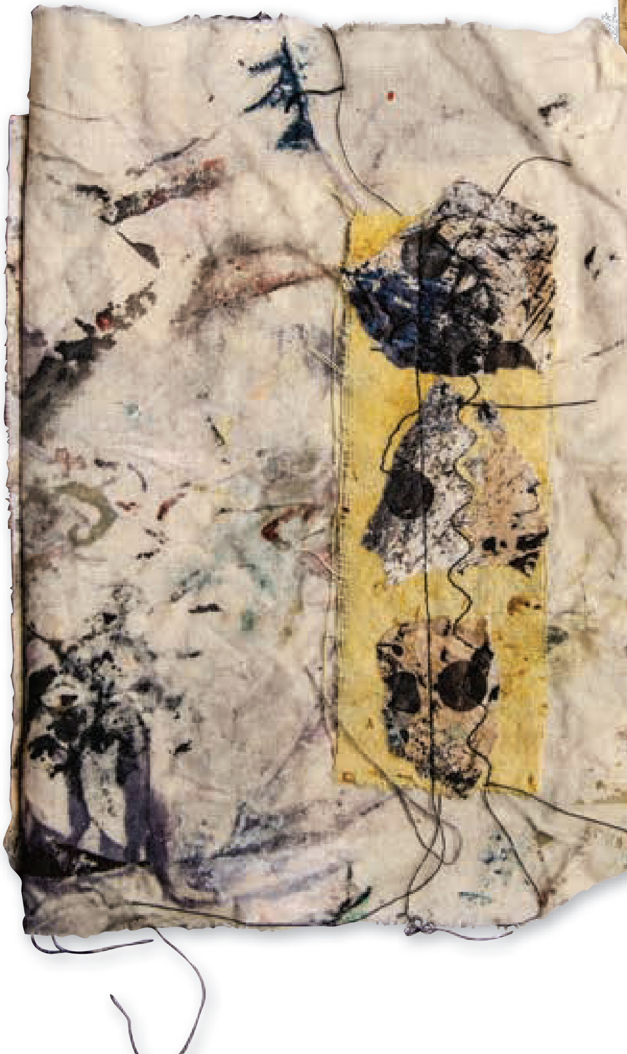


TIPS

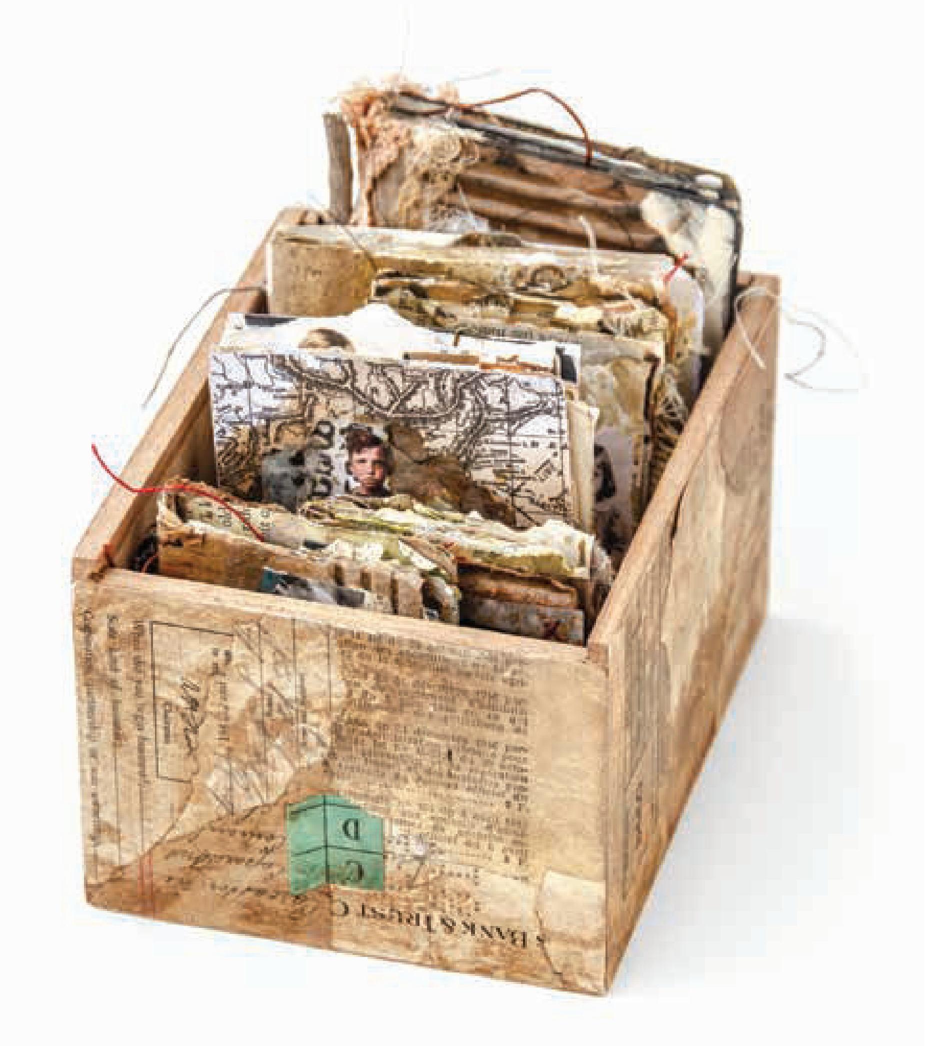
- Don't limit yourself to one medium. Freely mix paper, fabrics, paints, and techniques.
- Delight in imperfection. Torn edges are more interesting than cut edges. Wonky stitches have character.
- Reach out to others for support and advice, or to compliment artists whose work you like.
- Use and reuse. Bring old things to life again by using them in your journals.

Lynn Thorson Mourer lives in Seattle, Washington. She is a full-time caregiver for her dearly beloved husband who has Parkinson's. Creating is her main source of self-care. Lynn feels blessed by the many friends who have connected with her through Instagram (@lynnmourer). She loves receiving kind email at lynnmourer@gmail.com.

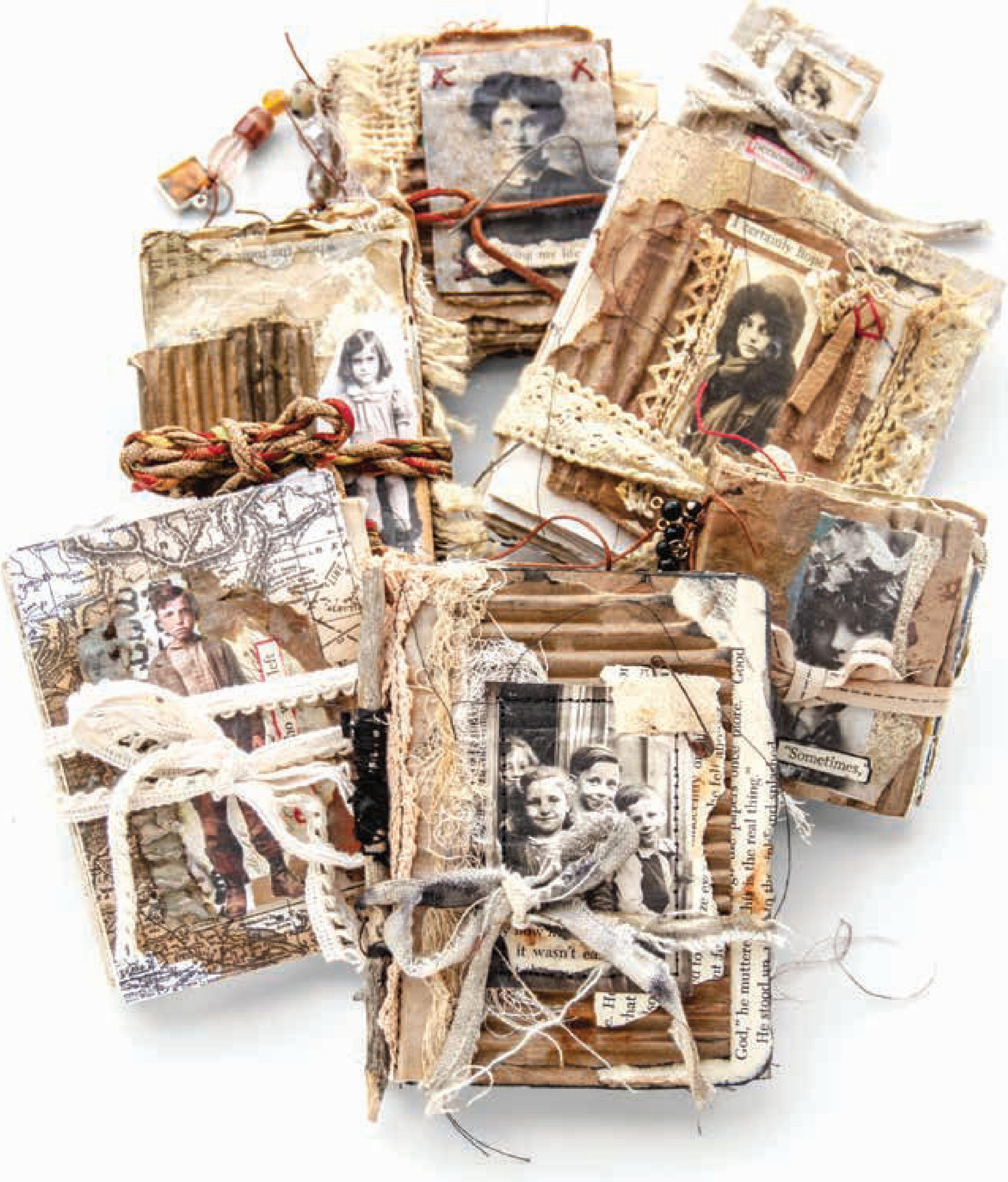
IT'S THE

Little Things

BY DEBORAH SOUTH MCEVOY



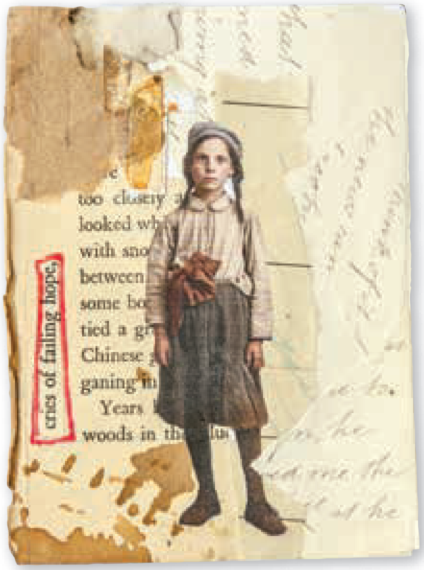
Creating small journals is a quick way for instant gratification. I usually complete one small journal within a day or two. This box of "smalls" is merely a portion of my tiny journals, and they range in size from 1¾" x 2" to 4" x 5". The box is an altered cigar box that I collaged with vintage papers, and it contains some of my favorite small journals. I think they look amazing in the box, and the entire collection would be a great statement piece on a coffee table.

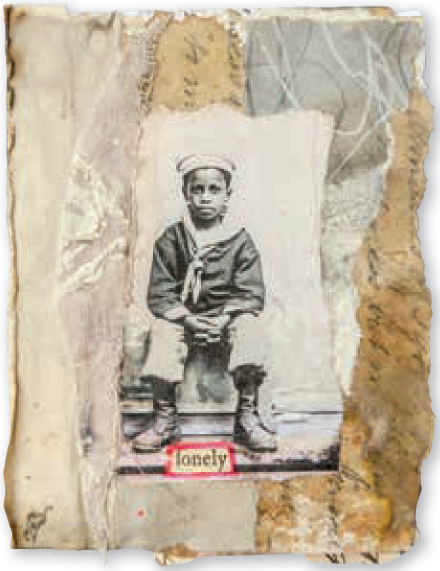


PROS & CONS

These mini-journals were completed during 2023–2024. I feel they represent a majority of the techniques I use in my bigger journals but on a smaller scale. Working small has it benefits as well as its drawbacks. While glue is more effective and you don't have to use as many supplies, working small can also limit what you are able to put on a page. If you have limited supplies or are worried you might "mess up," I recommend starting small. If you don't have images, you can draw, paint, use mark-making, scribble, write words, or even leave the pages blank until you journal on them. »

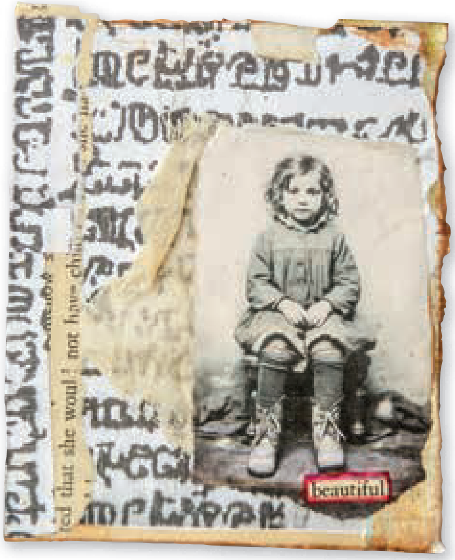
The Ones Who Were Left

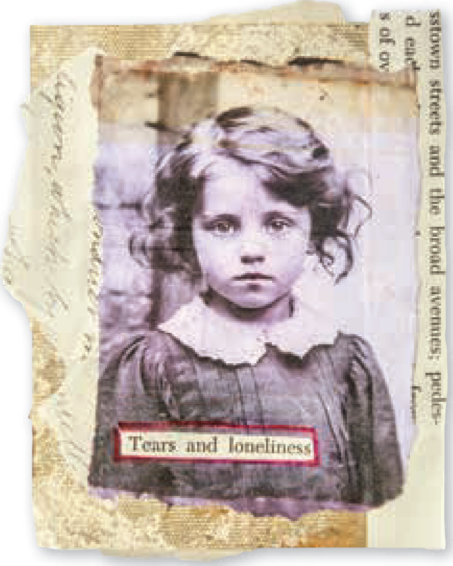

cries of failing hope.

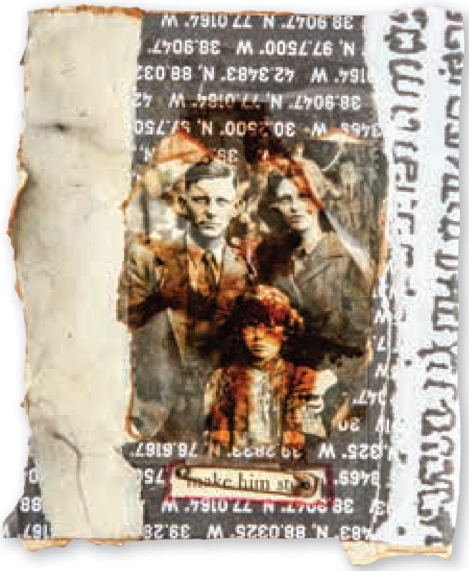


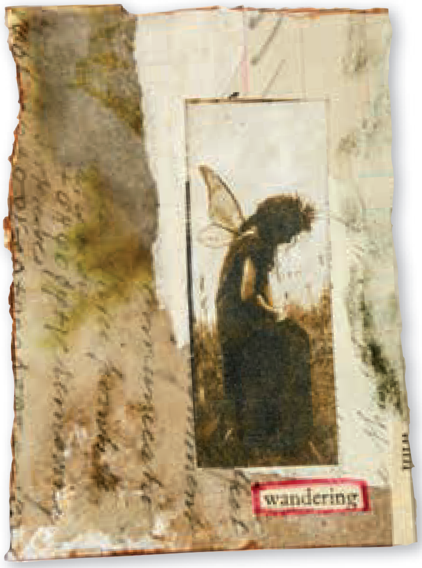
Creative Discoveries

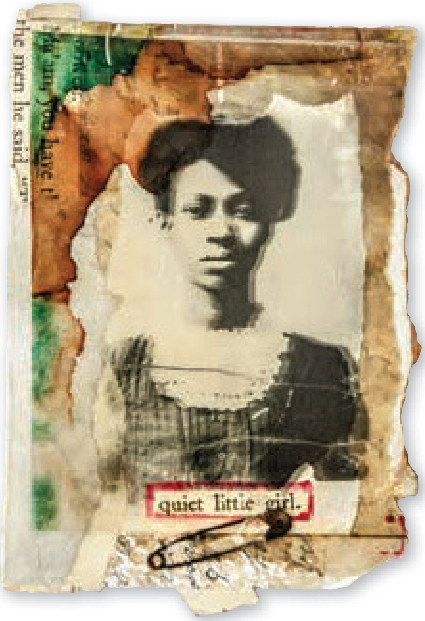
Facebook groups dedicated to journal-making — I highly recommend them. Sharing ideas with other artists helps you learn new techniques.




Tears and loneliness






quiet little girl.

CREATING **small** JOURNALS IS A QUICK WAY FOR **instant gratification.**

“I CERTAINLY HOPE”

4" x 5"

For this journal, I made the pages individually, collaging them with book pages, altered papers, decorative tape, and lots of little scraps left over from making prior journals. I also included many layers of collage material and images that were purchased from Etsy. On some of the journal pages, I created windows and pockets. The cover was layered with cardboard, book pages, dyed cheesecloth, and lace. I also sewed a stick to the spine to give it a little more character.

“THE ONES WHO WERE LEFT”

3½" x 4½"

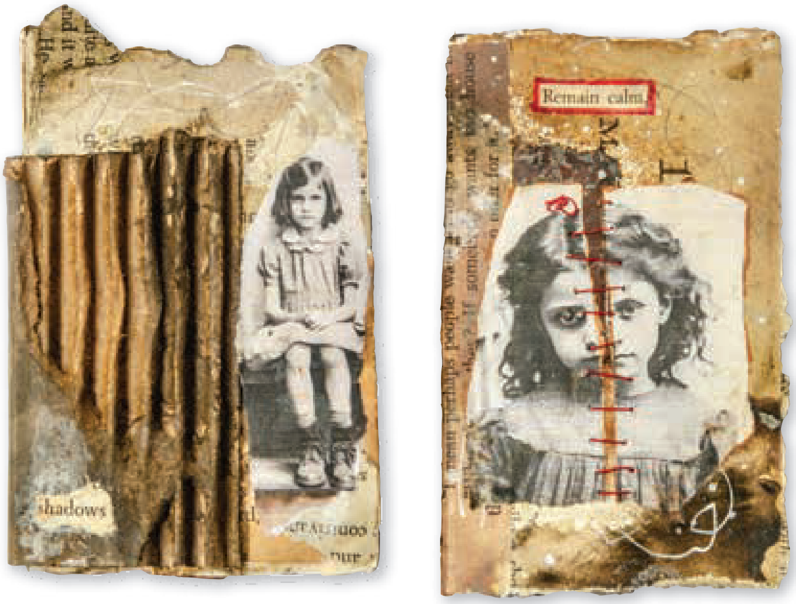
This journal was basically created the same way as “I Certainly Hope.” The cover is made from thick patterned paper, distressed with ink, and layered with cardboard, vintage paper, and a vintage-style image. The closure is a piece of lace.

“SHADOWS”

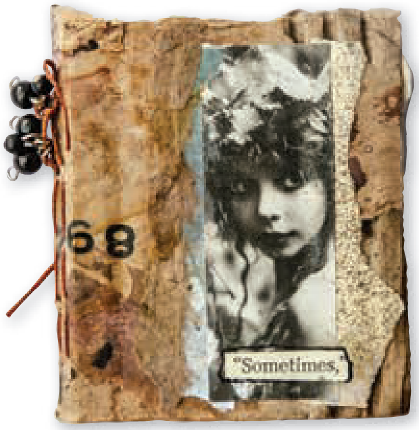
3" x 4¼"

This journal was also created the same way as “I Certainly Hope.” I hand-stitched onto the pages using red thread to create a cohesiveness to the journal. Organic doodling with white ink created some contrast on the pages. Dyed fabrics and burlap were hand-sewn or glued to some of the pages. Words and phrases were outlined in red to match the red thread. The images were purchased from Etsy. »

Shadows



Sometimes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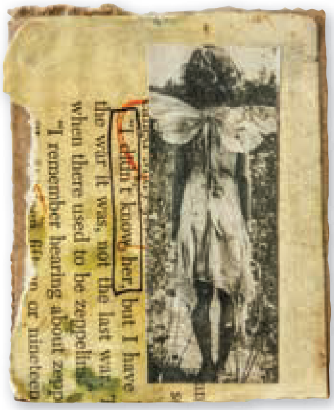
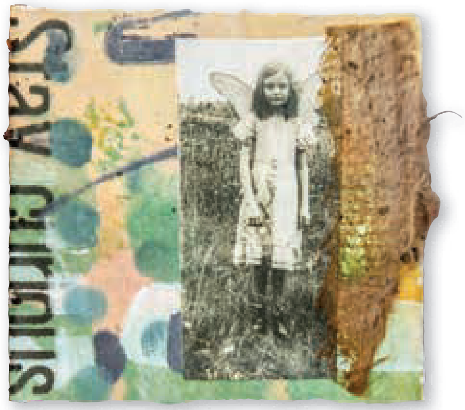
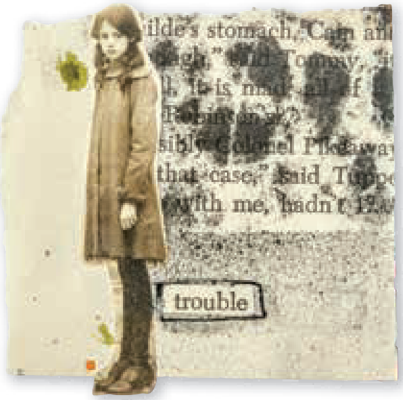
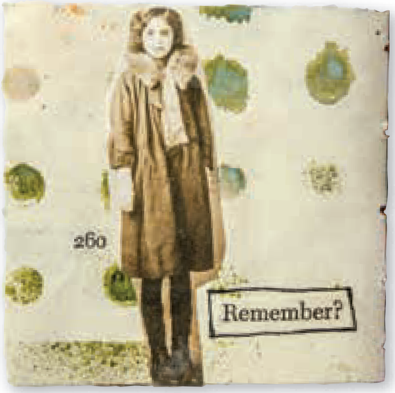
"Sometimes,


"I didn't know her, but I have
the war it was, not the last war
when there used to be zeppelin
"I remember hearing about zepp


Stay Curious


trouble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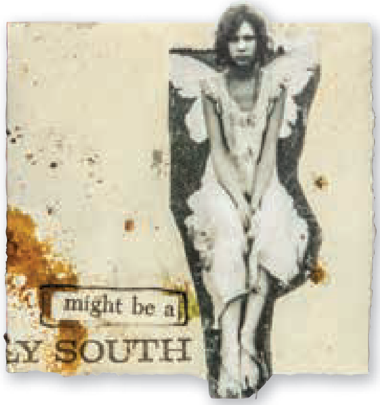
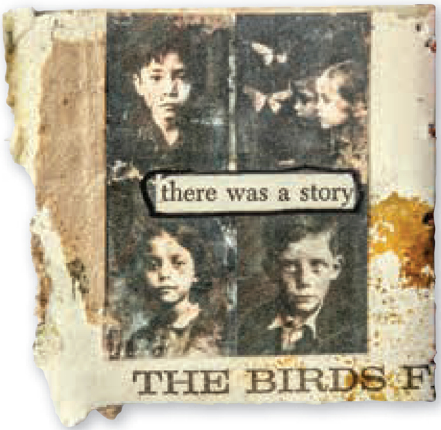
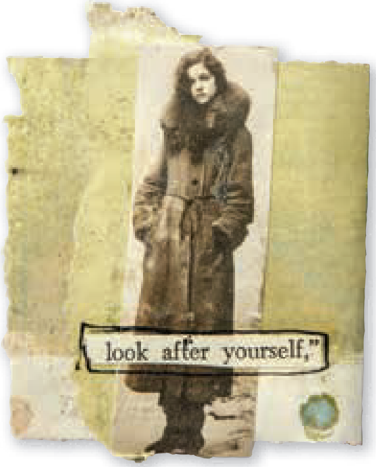
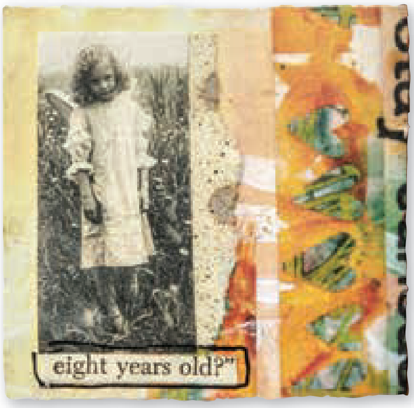
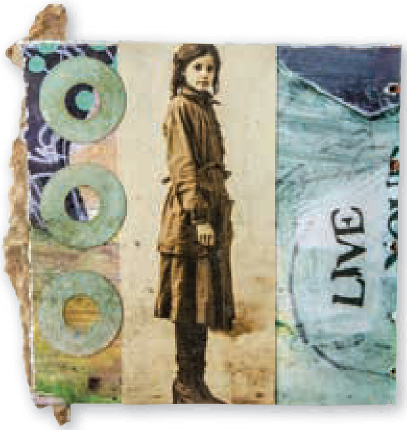
Remember?

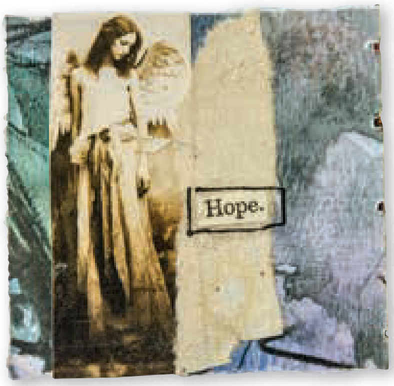

might be a
Y SOUTH

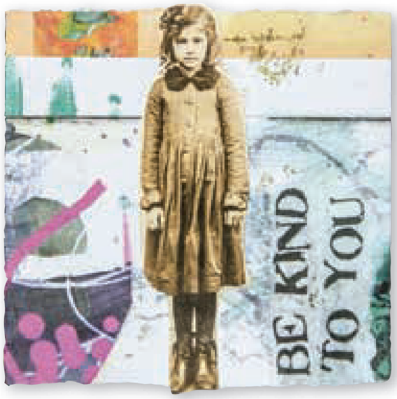

there was a story
THE BIRDS F

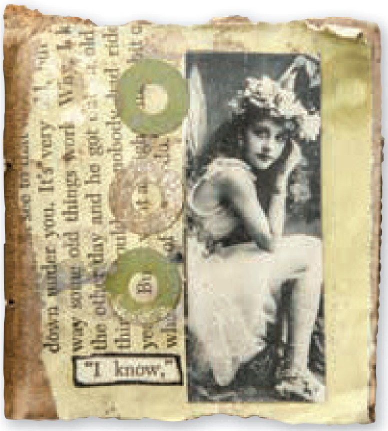

look after yourself,"

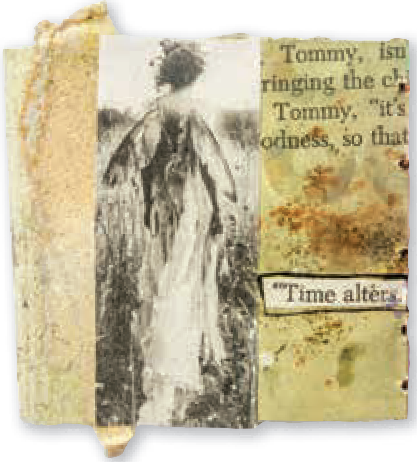

eight years old?"

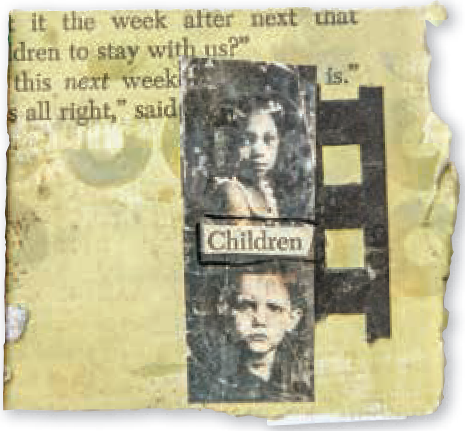

LIVE

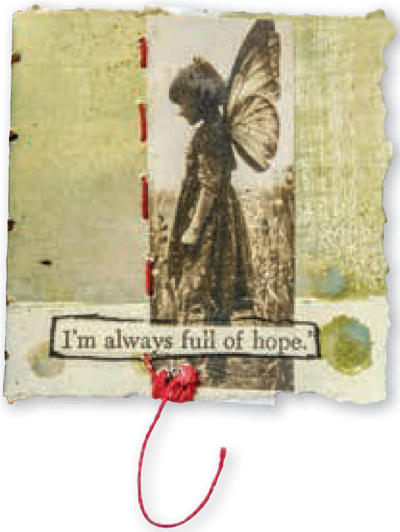

Hope.

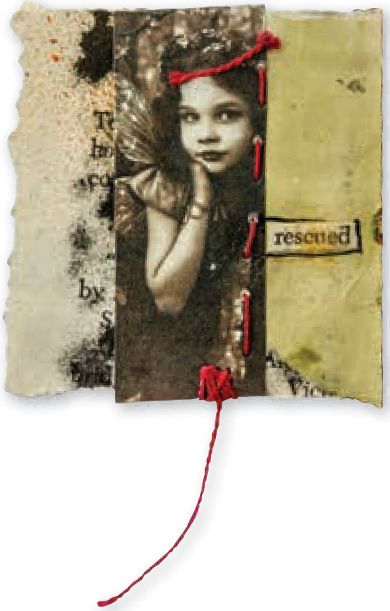

BE KIND
TO YOU



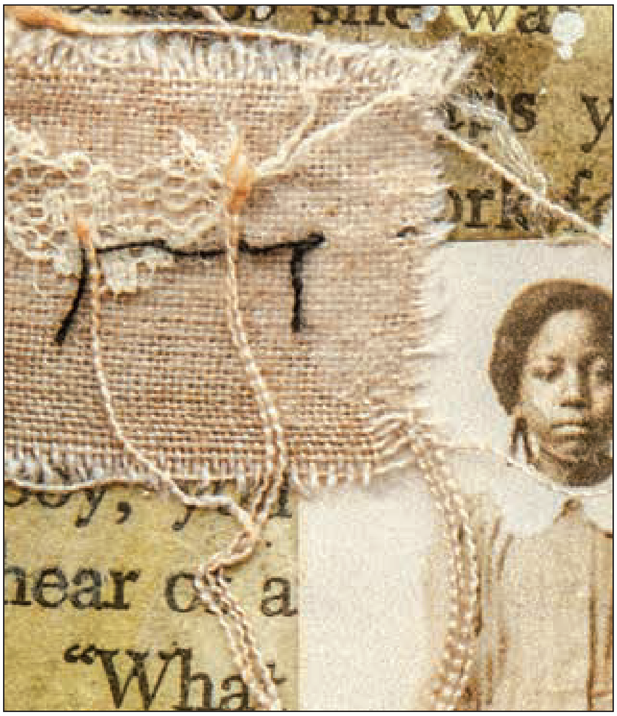

"Time alters




I'm always full of hope.

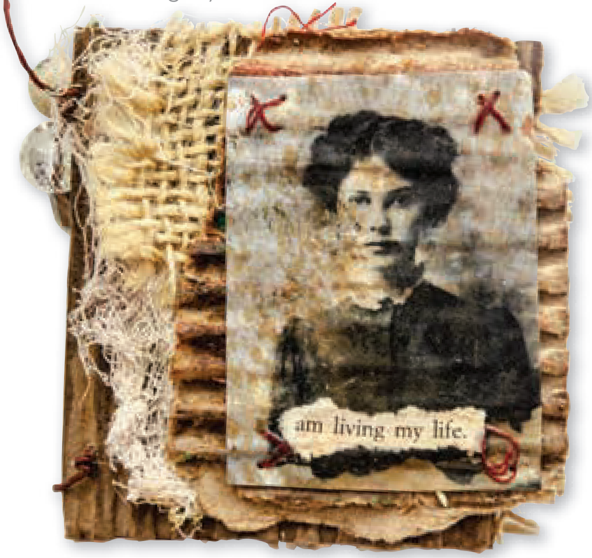


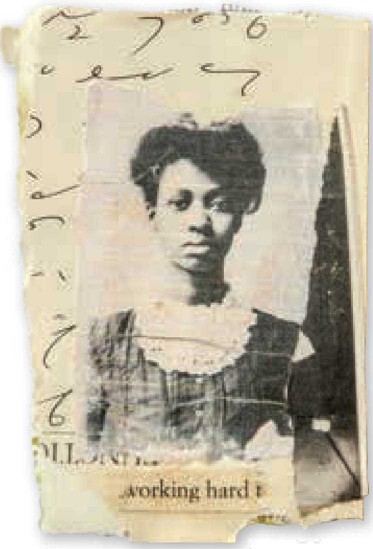
DETAIL

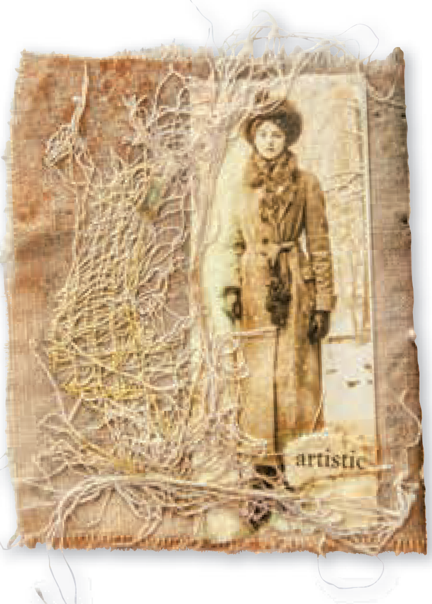


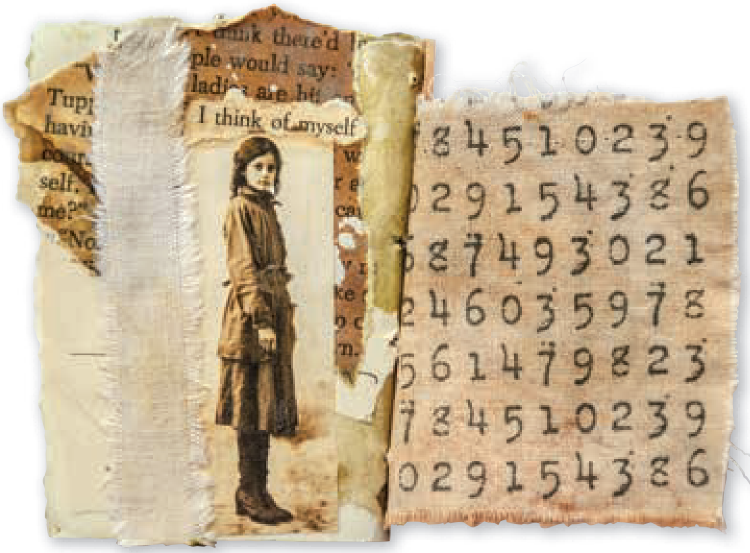
"SOMETIMES"
2½" x 2½"
I started to make this journal using pieces of paper measuring 5" x 2½", so when folded they became 2½" x 2½". This journal contains two signatures that are hand-sewn into a piece of altered cardboard as the cover. The images were purchased from Etsy. Each page was layered with collage and words/phrases to create a story for the viewer to interpret as they wish. I attached beads to the outside spine, and the journal was tied with a vintage ribbon. »

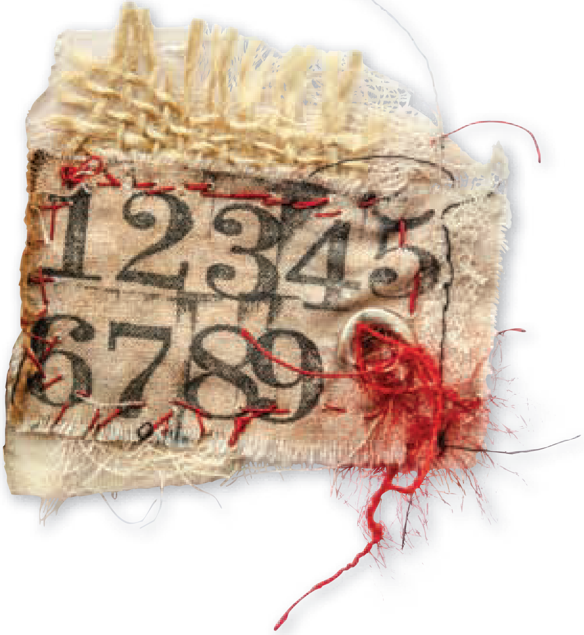
Am Living My Life

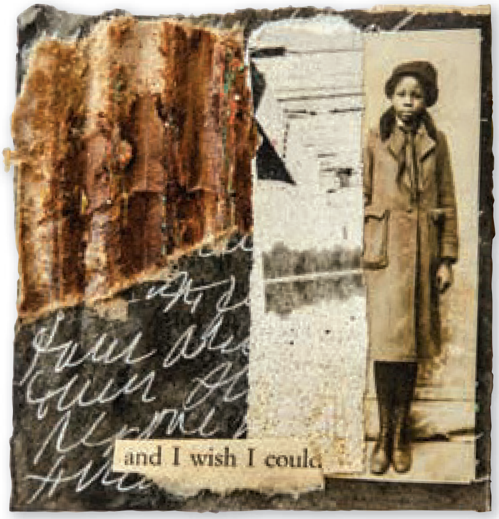

am living my life.

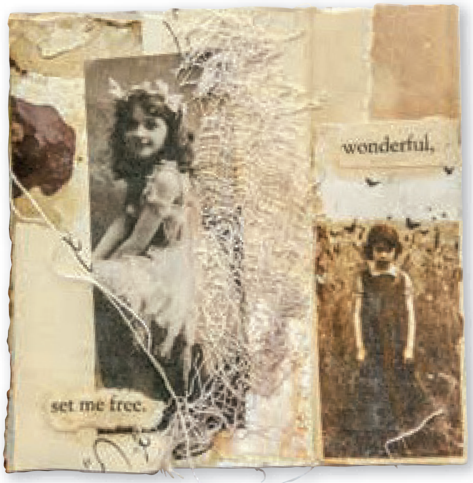

working hard t

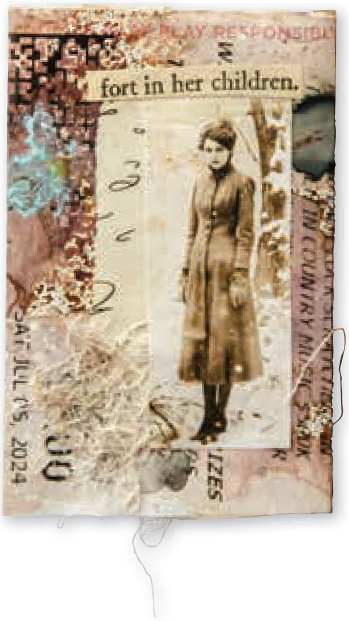



think there'd
ple would say:
I think of myself
8451023 9
02915438 6
8749302 1
46035978
561479823
7845102 39
029154386




and I wish I could

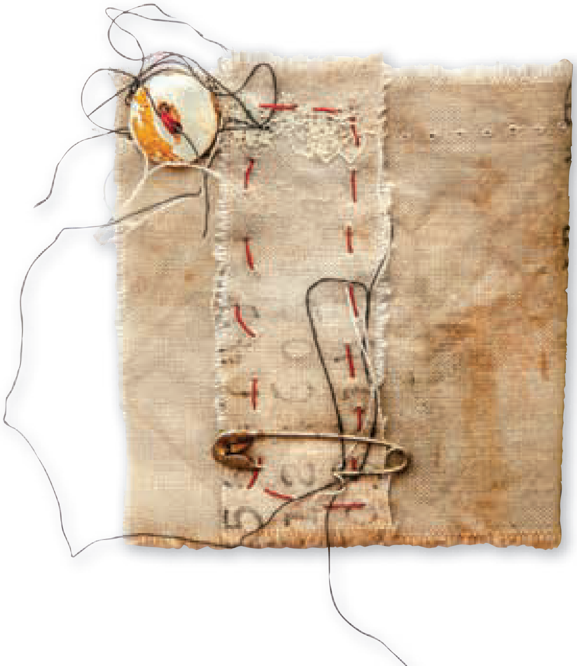

wonderful.
set me free.

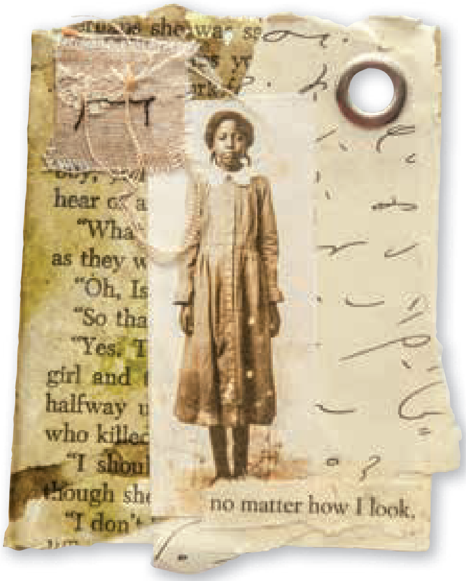

PLAY RESPONSIBL
fort in her children.
IN COUNTRY MUSIC
SAT JUL 13, 2024

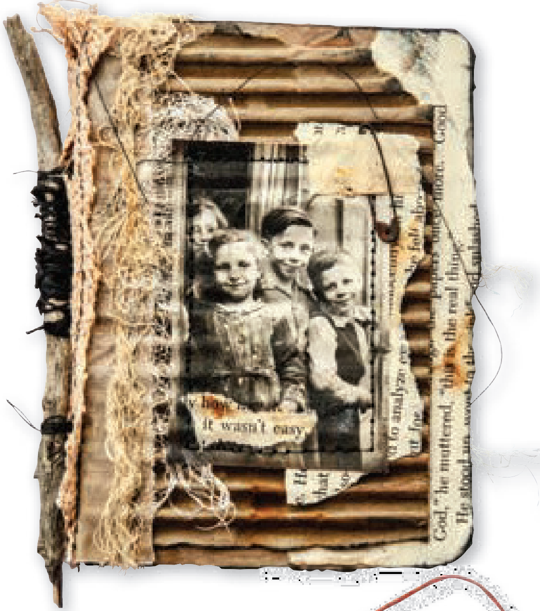
> I THINK THEY LOOK **amazing** IN THE BOX, AND THE ENTIRE **collection** WOULD BE A GREAT **statement** PIECE ON A COFFEE TABLE.

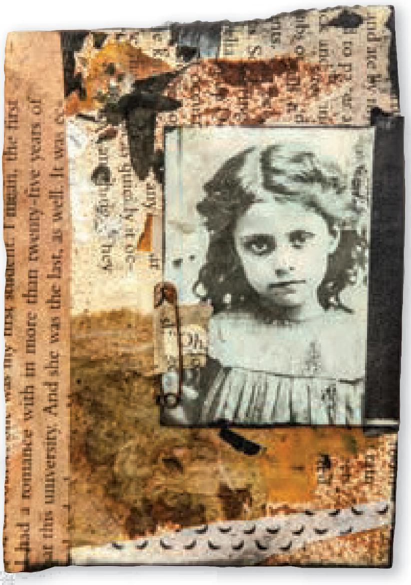
“AM LIVING MY LIFE”
3½" x 3½"
This journal has one signature hand-sewn into a cardboard cover. The pages have been collaged with layers of burlap, papers, fabric (which had been stained and stamped), stained cheesecloth, book pages, pieces of cardboard, and lottery tickets. I also added hand stitching, grommets, rusty safety pins, and vintage images purchased from Etsy. The cover was layered with burlap, cardboard, an image I coated with beeswax, and red hand stitching. The words and phrases I added complete a story for the viewer to interpret. I added beads to the spine, and the journal was tied with a piece of leather.

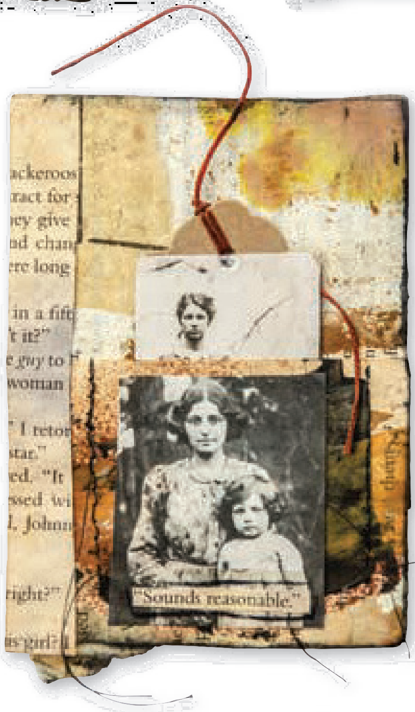
“PERSONALITY”
1½" x 1½"
This is my tiniest journal, which I created by gluing strips of paper down the center and adhering the pages individually, prior to collaging. Once the journal was bound, I began to collage with vintage book pages and altered papers (mostly scraps from my bigger journals). Using tiny images from a contact sheet I purchased from Etsy, I cut them out and glued them to the pages. Adding only one or two words per page created a story. I used a piece of dyed muslin for the spine cover, and layered muslin, lace, vintage papers, and an image for the front cover. I added a piece of fabric I had eco-printed in the past, which completed the vintage feel of the journal. »

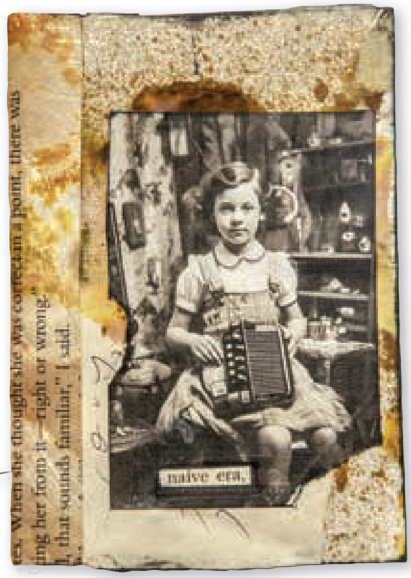


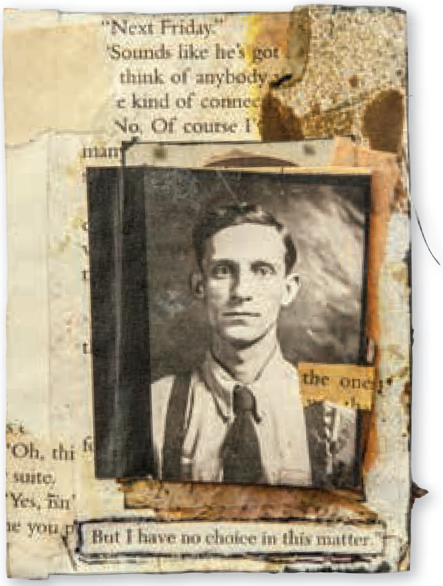


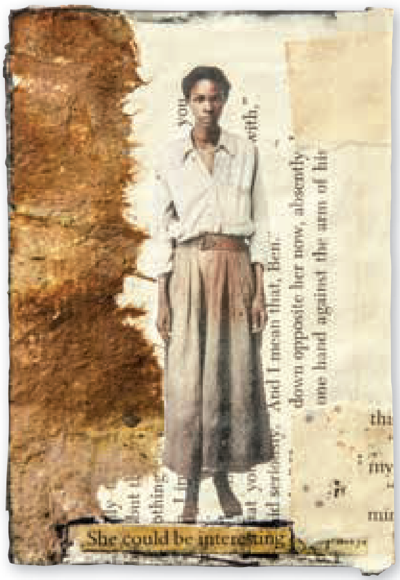

It wasn't easy.



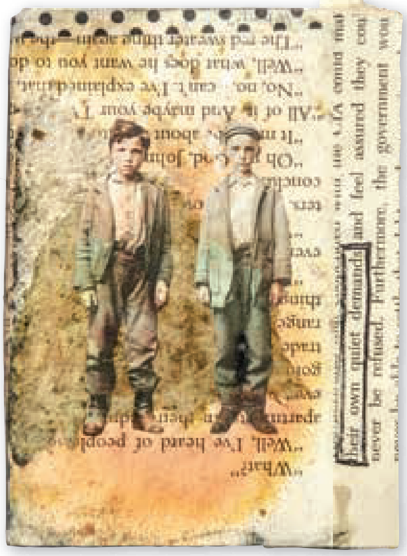

"Sounds reasonable."

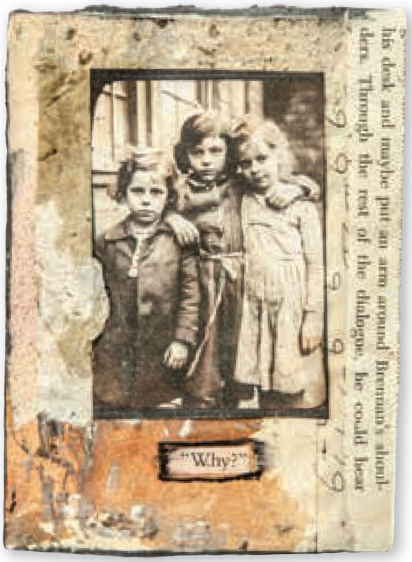


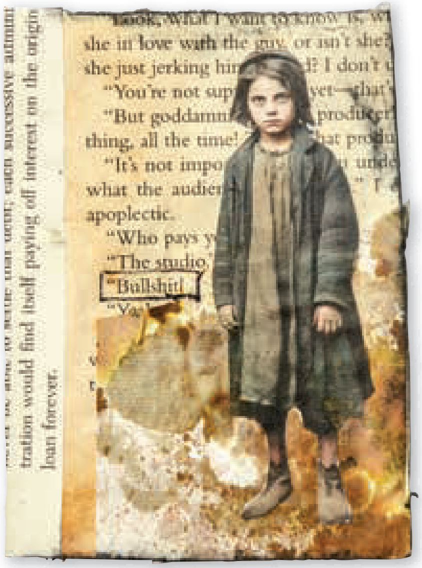

the one
But I have no choice in this matter."

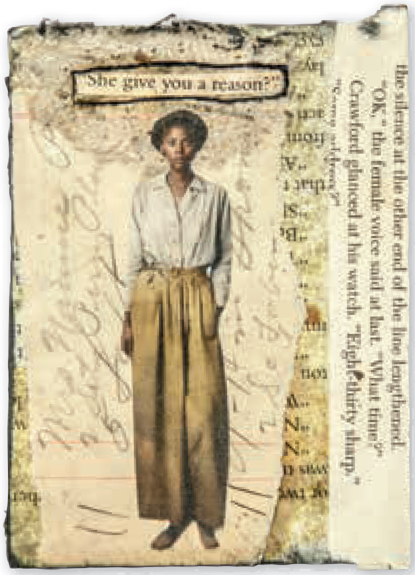

She could be interesting

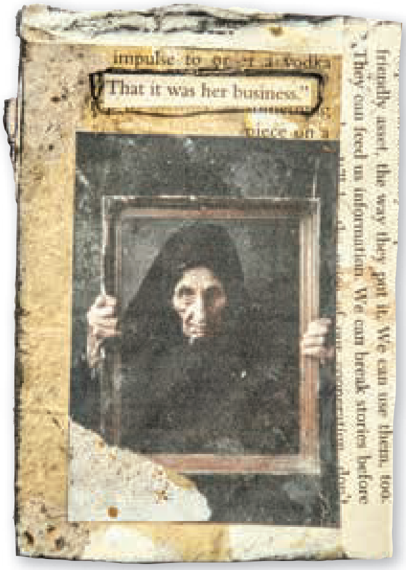
"IT WASN'T EASY"
4" x 4½"
I created this blank journal using different types of paper scraps, including printer paper, sheet music, book pages, old envelopes, mixed-media paper, and ledger paper; some had been altered with inks and paints. For the cover, I used a piece of cardboard layered with lace and a vintage image. I did a Coptic binding on this journal.



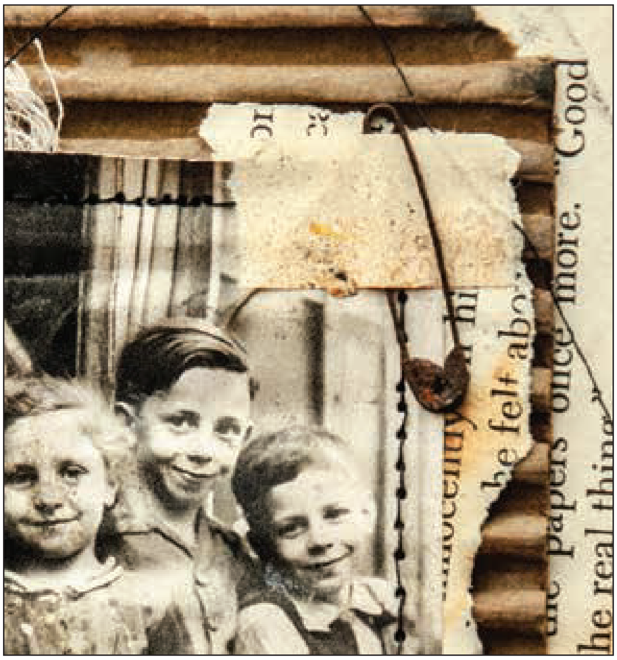





"She give you a reason?"


"That it was her business."

DETAIL



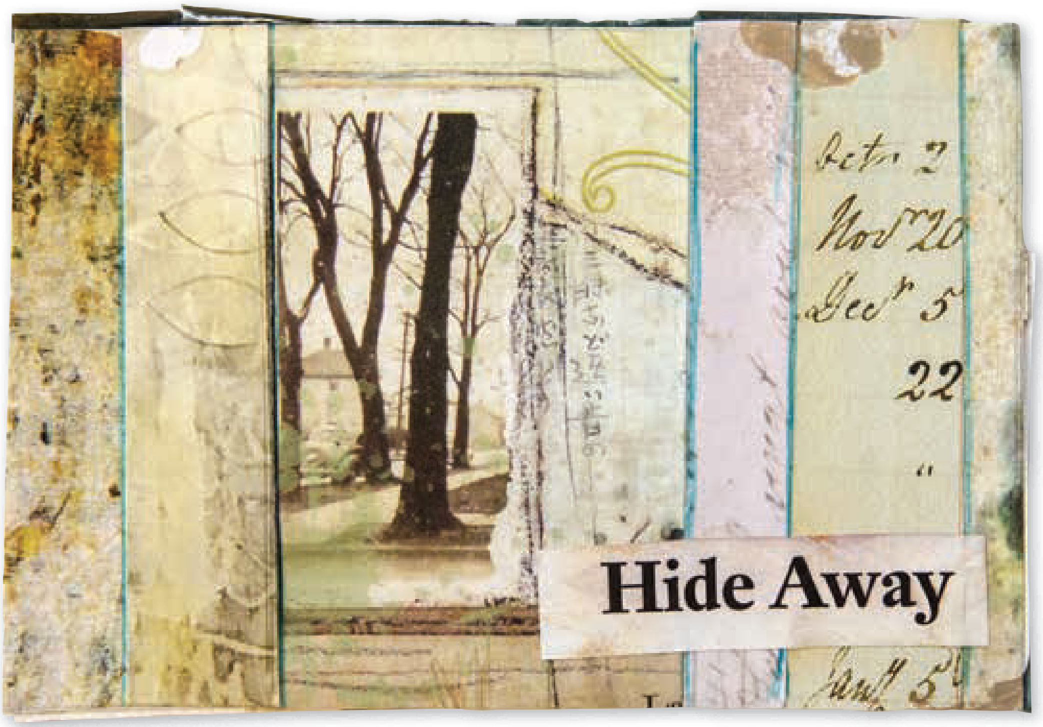
TIPS

- Create the pages prior to binding; this allows you to more easily sew (by hand or machine), add ephemera close to the seam, create holes, and sew in pockets.
- Paint can cover up anything you'd rather not show.

Deborah South McEvoy is a self-taught artist. She wants her audience to contemplate her pieces and arrive at their own meanings or story as they bring their unique experiences to the viewing of the art. Her journal pages evolve as she prepares the page with layers, textures, and limited hints of color. Deborah also loves to add bits of sewing, ephemera, mark-making, and sometime found objects (sticks, feathers, buttons, etc.). You can visit her eBay store (deborahsouth), where she offers mostly abstract portraits and some journals.

THE NEED TO
Create

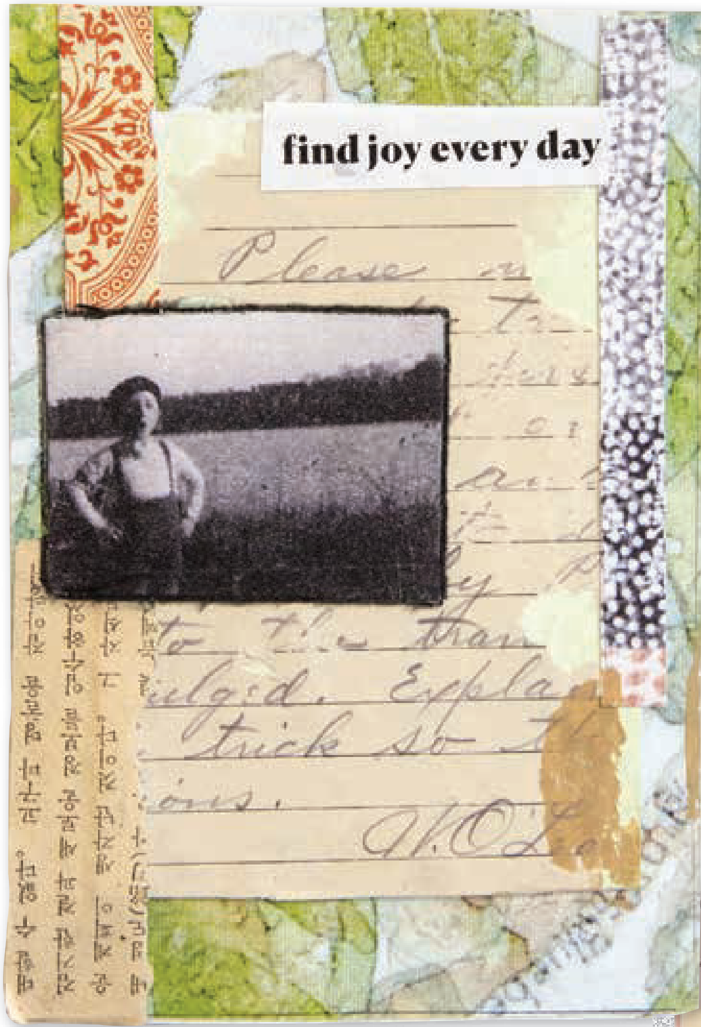
BY NANCY BALES



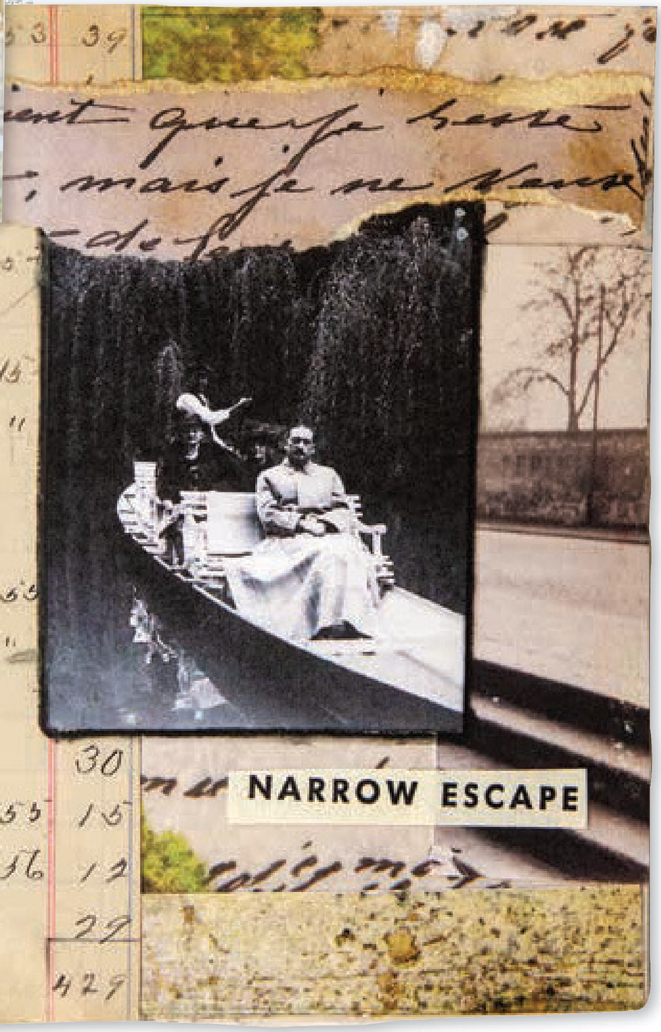
I don't know about you, but sometimes I find something on my worktable that I have totally forgotten was there — this little book was one of those things. I'm not sure where it came from or how long it had been there. I kept thinking I needed to have a complete story for it before I even got started, but then I had some realizations.

ARTISTIC REFLECTIONS

One of these thoughts was that I could simply use this book as a journal, which gave me a lot of freedom for what I wanted to do. Journals feel that way — they are so open, offering us the opportunity to transform them into anything. We could write in them, or we could create something visual that is symbolic of what we are experiencing, or we can create in them just for the fun of it.

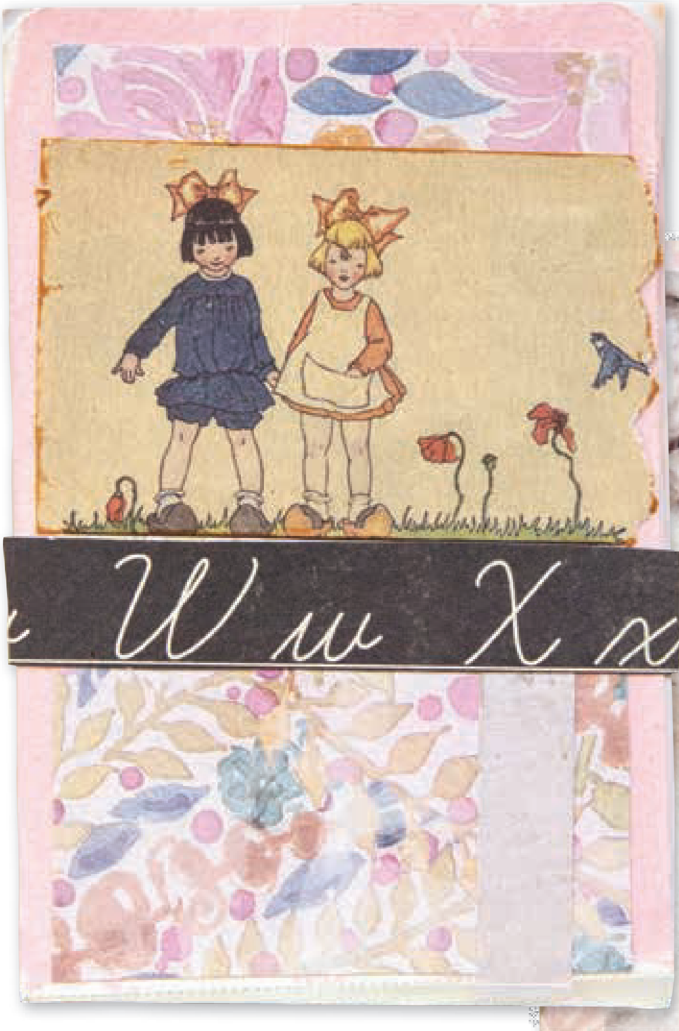


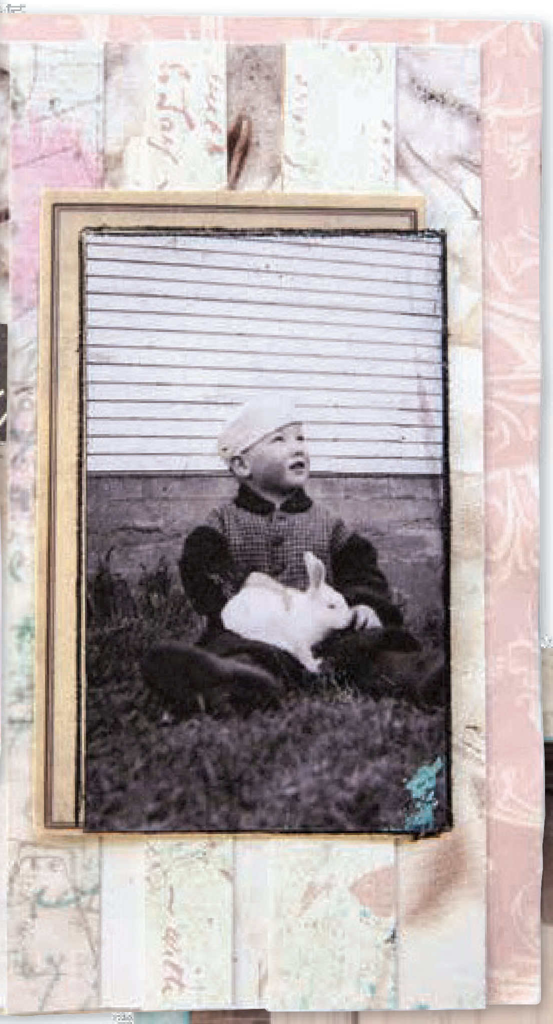
> TO ME, THE *need* TO CREATE IS A BIG PART OF *feeling* LIKE AN ARTIST. IT FEELS LIKE A *pressure* IN MY CHEST.

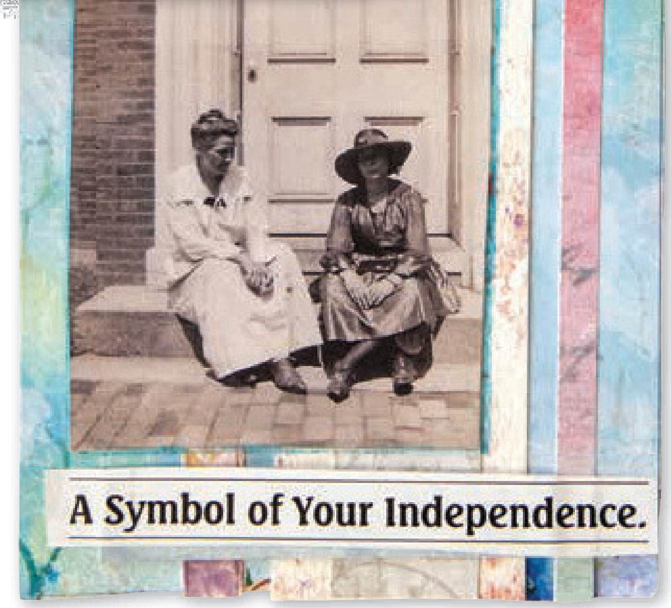


The other realization I came to involved something Marie Aguiar Kosik wrote in her article in the Summer 2023 Issue of *Art Journaling*. She shared a quote that stated, "If you are compelled to create, you are an artist." Marie didn't know the origin of the quote, but it explained several things to me.

First of all, the quote made me think about the argument about who is an "artist." I think all of us have had to deal with that. We get caught up in the belief that only the people who have art in museums are "real" artists. But there are lots of people who regardless of their skill or creations, do not have their artwork in a museum. Have you ever gone to an Open Studios event? You get a map of the different artists in a town, and you can go from studio to studio and see the art created by these people and how it was made. There are some wonderful artists sharing their work and their creative process — you can see clearly that they are artists. »

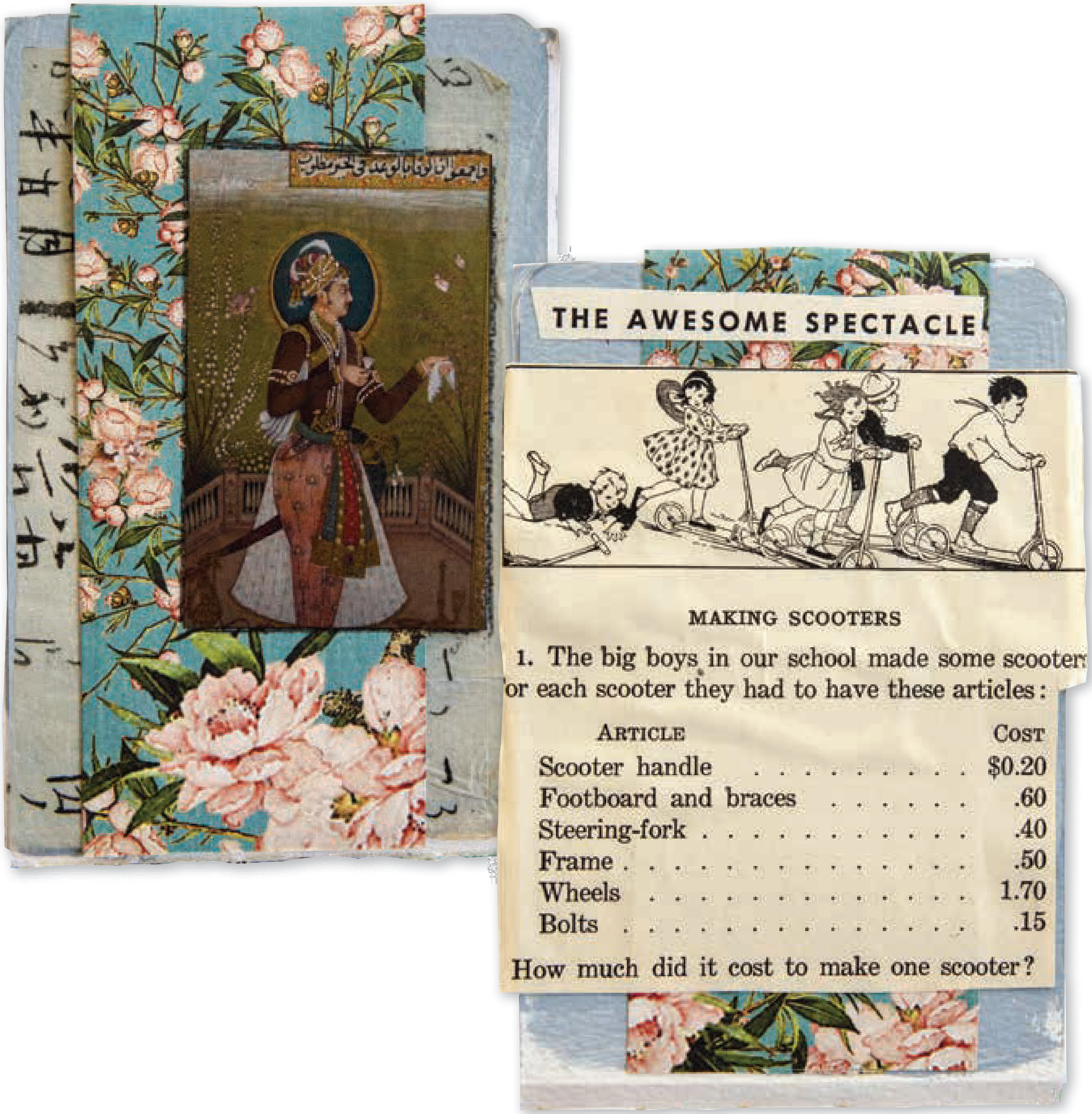





A Symbol of Your Independence.

Art Goals

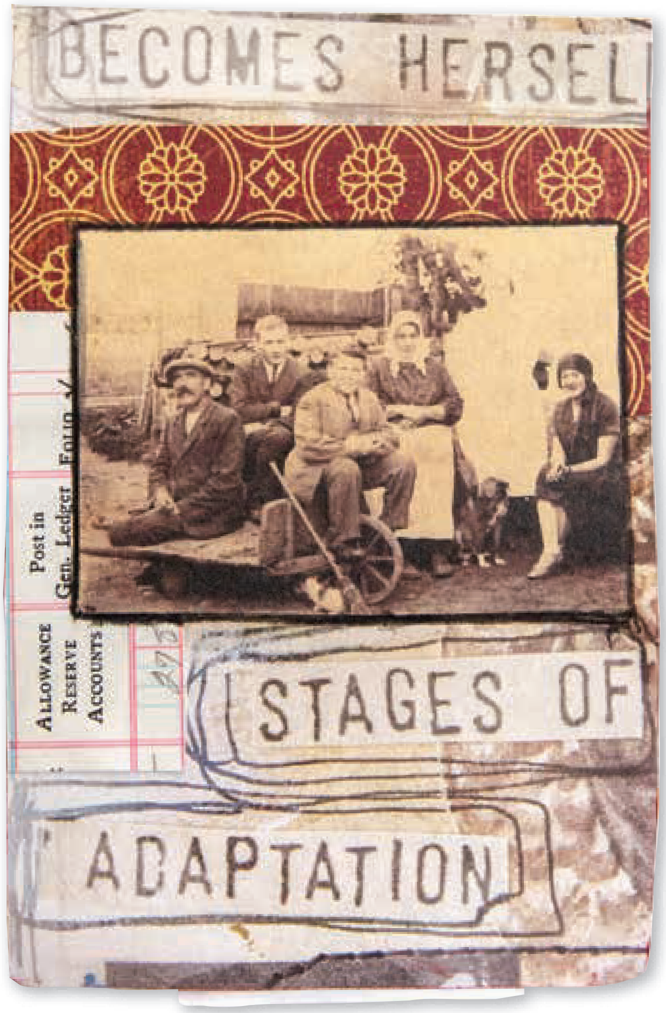
I want to start selling my art online, so I am doing everything possible to be able to accomplish that.


THE AWESOME SPECTACLE
MAKING SCOOTERS
1. The big boys in our school made some scooter
or each scooter they had to have these articles:
ARTICLE COST
Scooter handle $0.20
Footboard and braces .60
Steering-fork .40
Frame .50
Wheels 1.70
Bolts .15
How much did it cost to make one scooter?

THE BEGINNING

I think we all struggle with determining whether we are real artists. Many mixed-media artists, including myself, started their journey by creating greeting cards. Those cards didn't seem to be "art," until I discovered the fact that people saved them. Why would that be? Did they think of them as art?

There was a little store near my local market that I wandered into one day, where I met a crowd of women sharing and talking about rubber stamping. They didn't have to draw an image, they could stamp it, and that sounded like fun to me. I found a cute rubber stamp, and decided I could save money by making my own Christmas cards — didn't we all think that? That's where it began for me, and it grew and evolved from there. It wasn't long before I added collage to those cards, then I was making collaged pieces to hang on the wall, and it continued to grow. »

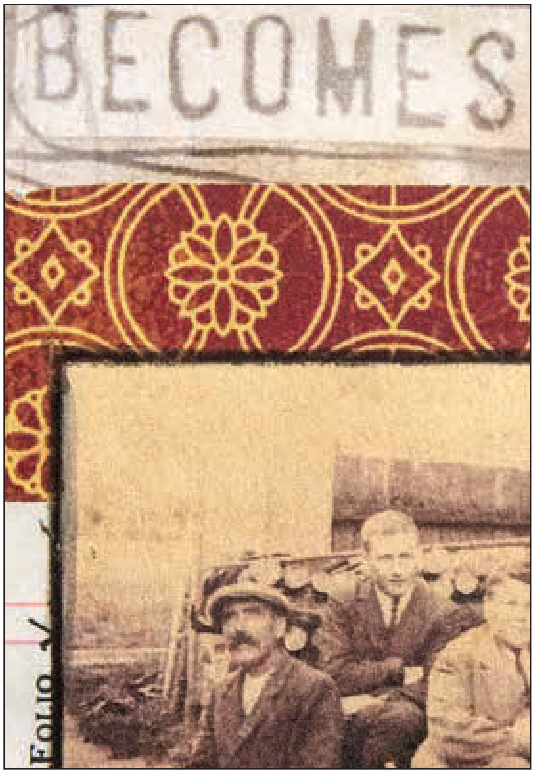

BECOMES HERSELF
Post in Gen. Ledger
Folio
Allowance Reserve Accounts
STAGES OF
ADAPTATION

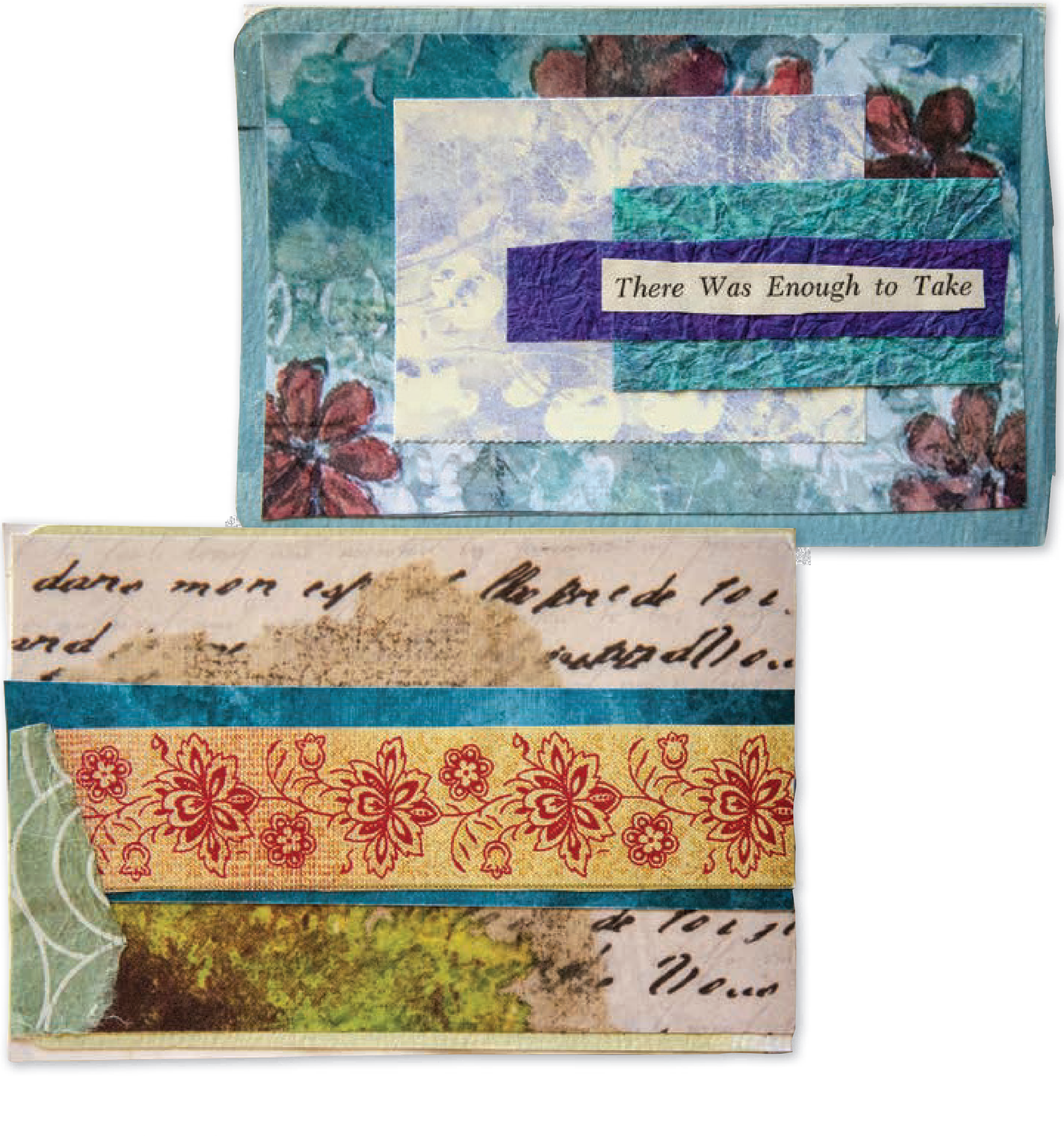
THE CREATIVE IMPULSE

At that point, I asked myself the question: Am I an artist? First, you need to define what you think of as "art." Regardless of whether we are talking about the artists in Open Studios events, or folks who show their art in local coffee shops, or people who are published in Stampington & Company magazines, it is all art. These things make me feel like an artist. What makes you feel like an artist may be different, for the reality is that being an artist depends on what you believe about artists. To me, the need to create is a big part of feeling like an artist. It feels like a pressure in my chest. It's not about simply wanting to create — it is a need. Art is the way to reduce that pressure.

> *Journals* FEEL THAT WAY — THEY ARE SO *open,* OFFERING US THE OPPORTUNITY TO *transform* THEM INTO ANYTHING.

DETAIL


BECOMES
FOLIO


There Was Enough to Take

JUST CREATE

So, back to this little journal. Being small, working on these pages felt more like making ATCs. I was able to use smaller photos and to tear small bits of ephemera to fit. Use the ephemera you have been saving, thinking that someday you will use it for something special — whatever you are creating is special. You will find more wonderful ephemera, and whatever its size, it can become art. For me, creating in any size is still creating, and it can help reduce that pressure in my chest … that need to create.

Nancy Bales lives and works near Monterey, California. She lives with her very supportive husband of over a lifetime. She has learned that time goes faster and faster the older we are, and that it is important to let the people we love know it every day. Nancy would love to hear from you at nbalesdoc@icloud.com.

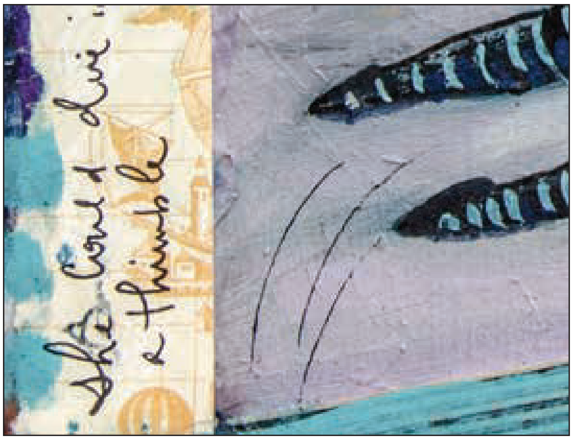
What is the longest amount of time it has taken you to complete a journal? And the shortest?

Karla Alg

I finished a journal in a couple of weeks because it was so much fun that I couldn't stop working on it! The longest is yet to be determined, as I still intend to finish a few journals that were started years ago.

Janice Long

Journals devoted to trying new techniques can sometimes take several years to complete; however, themed journals are usually completed in less time.



Artwork by Anita Driessen

Lynn Thorson Mourer

The longest time it took me to complete a journal was about three months — I so loved it that I didn't want to finish! On the other hand, I once finished a tiny journal in less than a day.

Deborah South McEvoy

The longest I've worked on a journal is multiple years. I still have journals I started but have never finished, and I find those to be ones I'm afraid of making a mistake in or I want them to be perfect. These types of fears are why I lean toward making "junk journals" as my main concentration, as I don't have any expectations with them and they truly seem to turn out the best. The shortest time to create a journal would be a small one, which was around two to three hours of pure fun and play.

COMPLET
YOU IF Y
THING
VER HAD

Artwork by Nicole Watson

Lynne Moncrieff

The longest was probably one to two years, but not because they were chunky journals; the delay in completion related more to events in my life limiting my art time. The shortest was possibly two weeks maximum, which was when I was creating art journals as art samples for craft TV shows, when there was a very quick turnaround from being sent the supplies to needing the finished journal.

Narah Kimberly Minardi

The longest I have taken to finish a journal was a couple of years because I kept adding to it and painting over pages entirely. The shortest amount of time I have taken was probably a month, when I created the layers in batches.

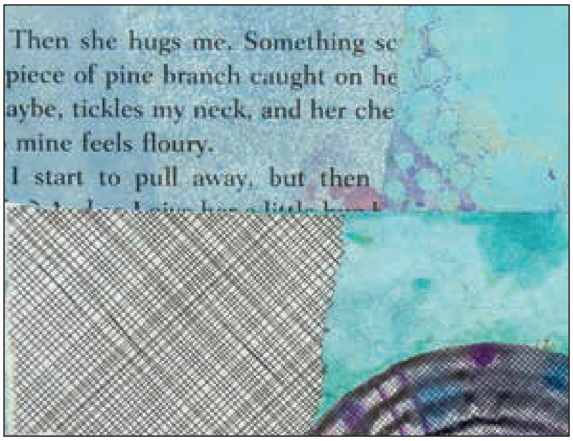
Artwork by Deborah Fay D'Onofrio

Debbie Leggett

The tag book published in this issue (p. 124) took me about three months. There were a couple of occasions when I had to walk away to consider my options. Some of my other projects are ongoing and I keep adding to them, while others have been simple and quick (one day to one week).

Diane Adams

I have a few journals that I have worked on for several years. On the other end of the spectrum, I have also completed a journal in just one weekend.


Then she hugs me. Something sc
piece of pine branch caught on he
aybe, tickles my neck, and her che
mine feels floury.
I start to pull away, but then

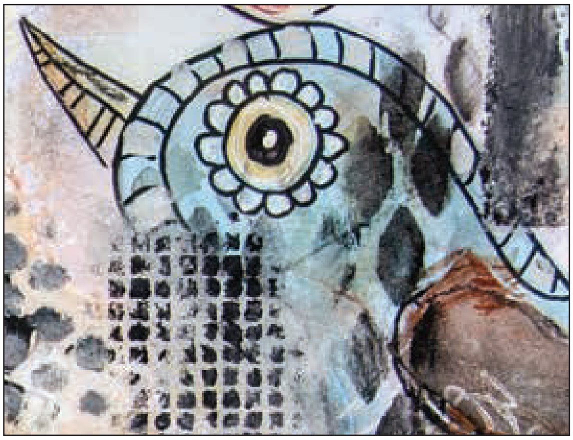
Artwork by Karla Alg

Nancy Bales

The journal that took the longest was worked on the year after my mom died. My journal helped me deal with the numerous feelings you experience when someone you love is no longer here. The quickest journal is the one in this issue (p. 20). This little gem sat on my table for a long time before I needed to express something — strong feelings in a little journal.

Nicole Watson

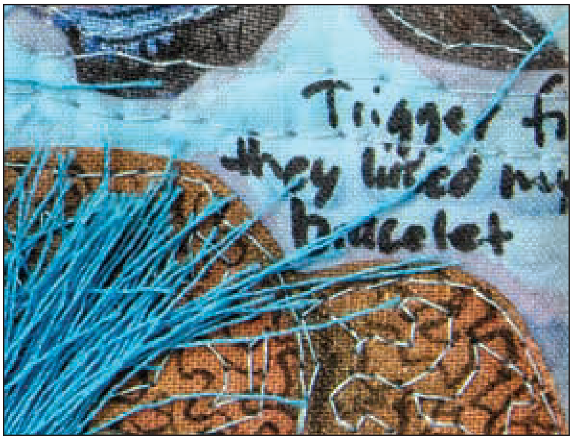
I'm almost finished with one I began seven years ago! When I was on my first creative team, I created several pages in the same journal and continued to use this journal on each team I've been part of. It wasn't originally planned, but I love how most of my creative team journal pages are in one place.



Artwork by Deborah South McEvoy

Anita Driessen

The journal that took me the longest was "A Night at the Circus" (p. 38); it was a labor of love, and it was my go-to when I was feeling down. The shortest amount of time was an hour; I made a tiny book for my son when he was visiting family for the weekend full of love notes for him. He liked it, but then said, "I'll be gone for only two days, Mom."



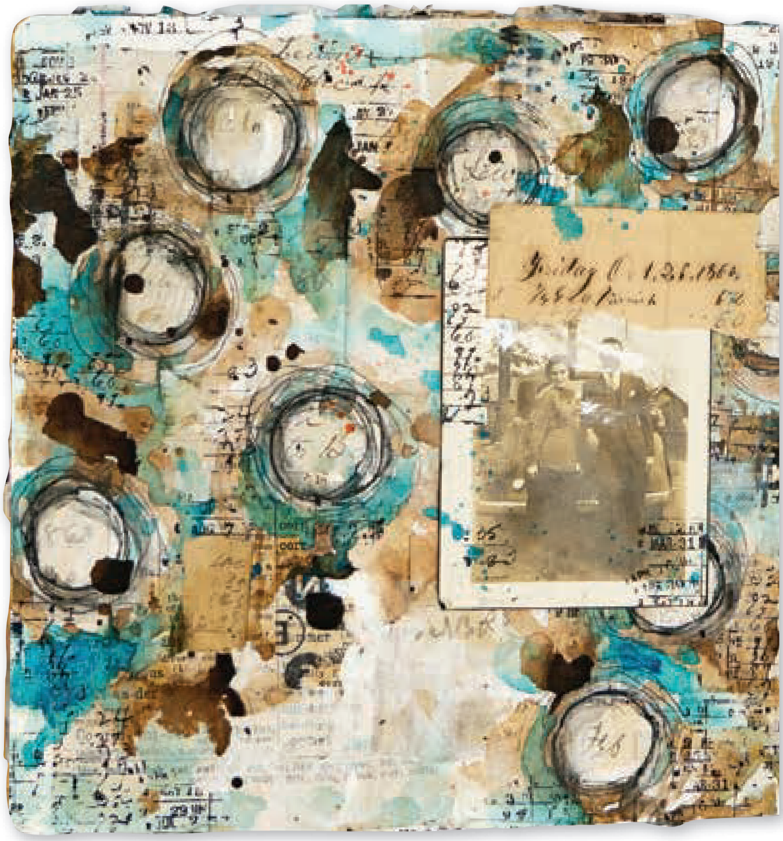
Artwork by Toni DeRuntz

Peggy Tunnell

The longest time I have spent bringing a journal to completion is about two years, which was a journal about grief and loss. The shortest time would be about one to two weeks, which is more common for me.

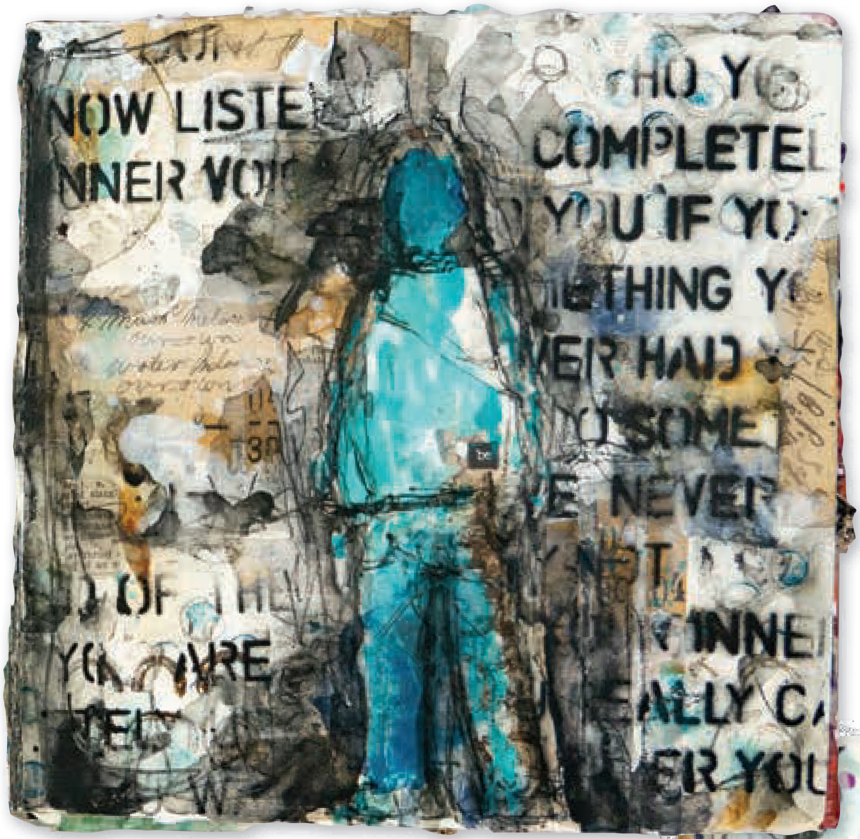
Artist Date
ADVENTURES

BY NICOLE WATSON

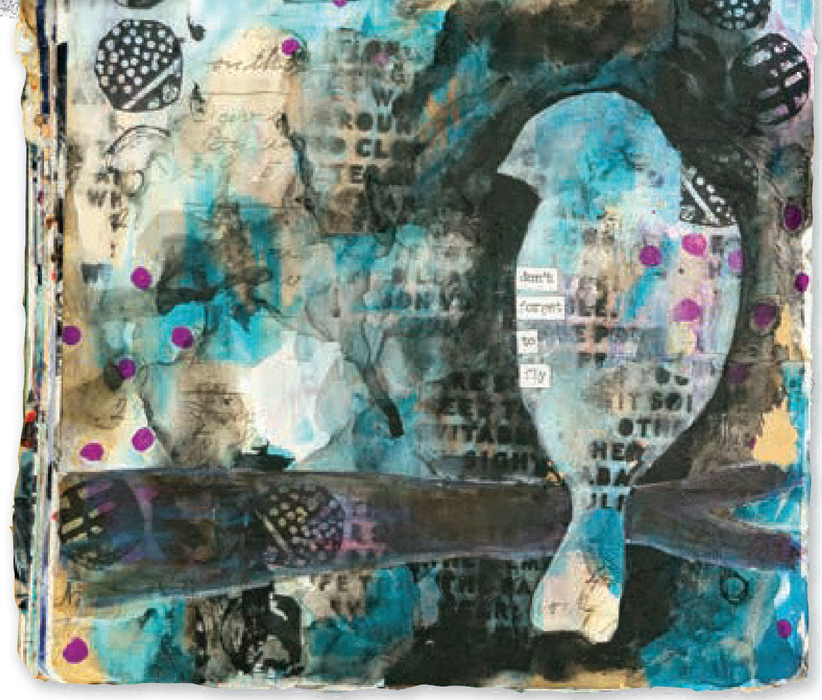


How do you feed your artist soul and remove the clutter of day-to-day life? What can you do to feel refreshed and find inspiration? I definitely struggle with answers to both these questions, and I found one in an unexpected way.

Several years ago, when we moved to a new city, I started taking little day trips to explore the area, find new shops, and hunt for treasures. At the time I didn't know how much my soul needed these little adventures, but they soon became an important part of my self-care as an artist; so much so that today my husband practically pushes me out the door when I become a little too grumpy. These day trips have even evolved into several solo overnight trips when I need to escape for a little longer.


NOW LISTE
NNER VOI
COMPLETEL
YOU IF YO
THING Y
ER HAD
SOME
NEVER
INNE
EALLY C
ER YOU

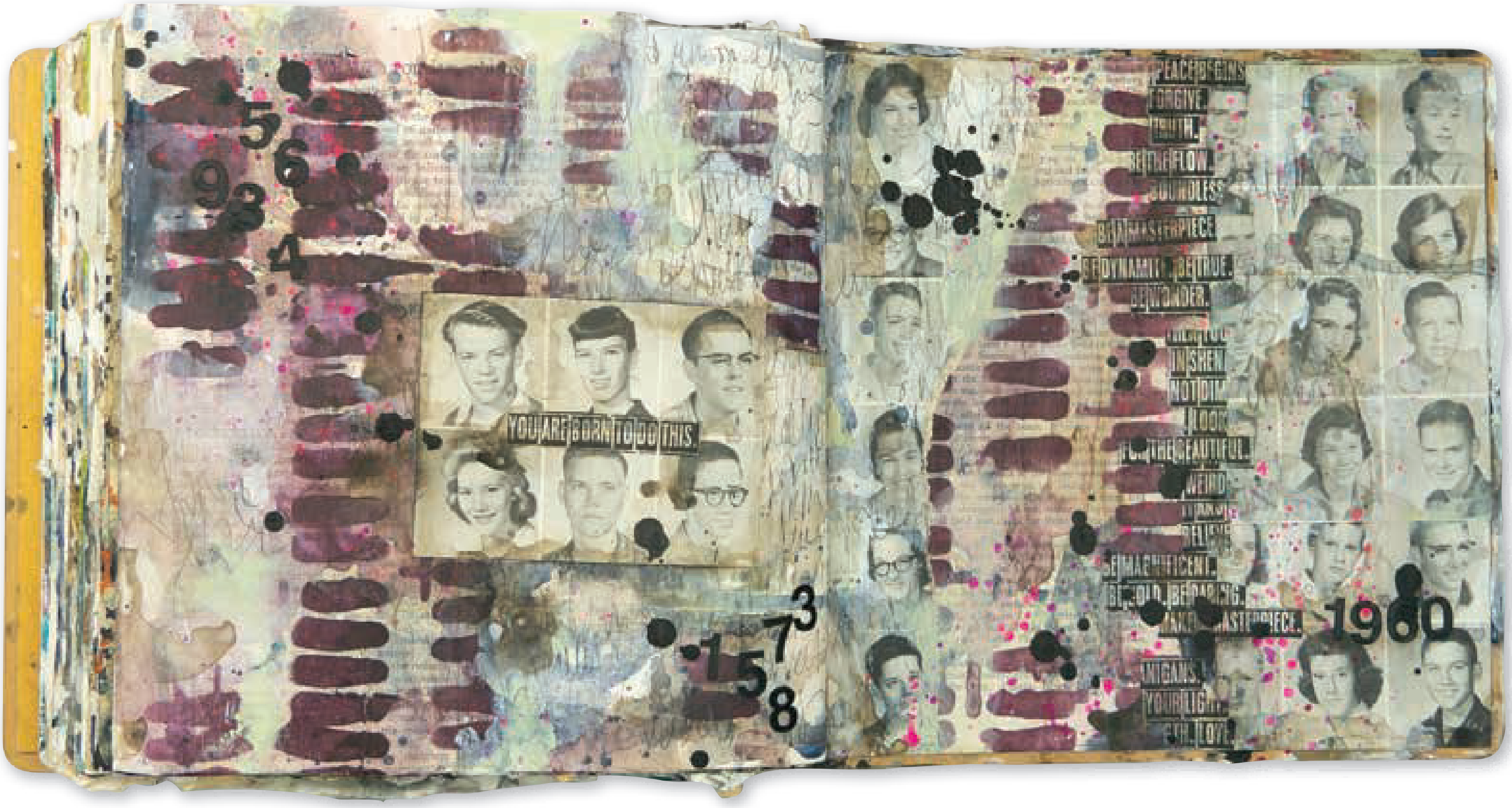
AN IMPORTANT PART OF *developing* MY OWN ART PRACTICE IS [...] THE *moments between* CREATING, WHEN I TAKE A DEEP *breath* AND ALLOW MYSELF TO *chase creativity* ON AN ARTIST DATE.


don't
forget
to
fly

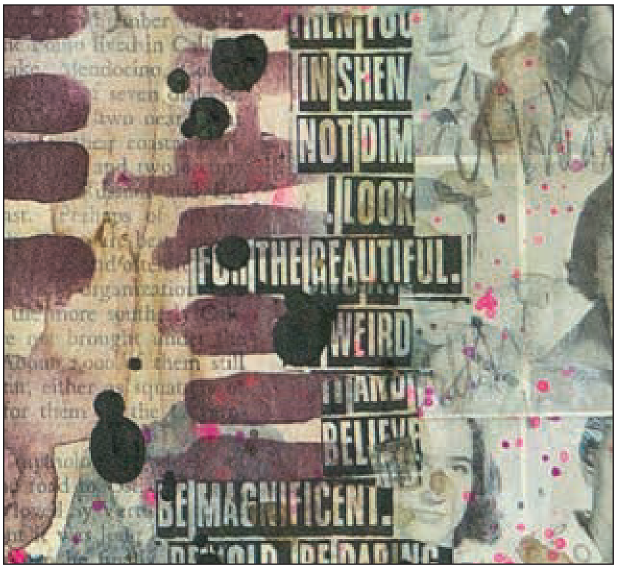
MY ADVENTURES

I'm not sure where I first heard the term "artist date," but when I did, I knew immediately how to label my little adventures. As someone who spends the majority of her time at home as an artist and housewife, the clutter of day-to-day life often creeps in when I should be creating. My brain becomes full of long to-do lists and worries of the day. All of this adds up to a lack of inspiration and leaves me staring at a blank journal page. My mind races in a million directions, leaving me feeling defeated. When this happens too many times in a row, I know it is time to plan an artist date. »

AT THE *time* I DIDN'T KNOW HOW MUCH MY *soul* NEEDED THESE LITTLE *adventures,* BUT THEY SOON BECAME AN *important* PART OF MY *self-care* AS AN ARTIST . . .


YOU ARE BORN TO DO THIS.
1960

DETAIL

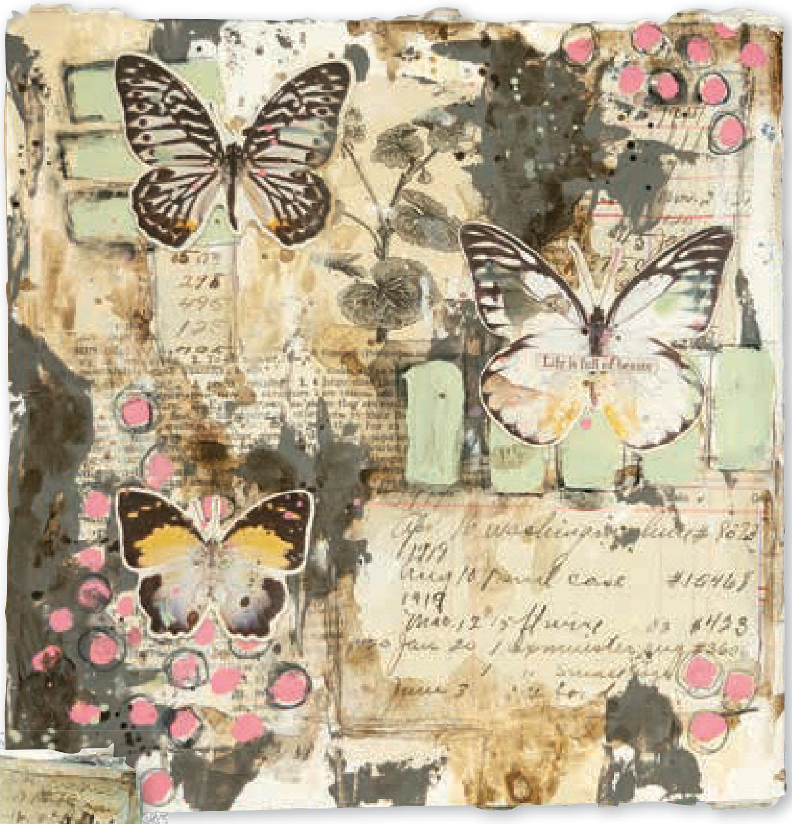

IN SHEN
NOT DIM
LOOK
FOR THE BEAUTIFUL.
WEIRD
AND
BELIEVE
BE MAGNIFICENT.

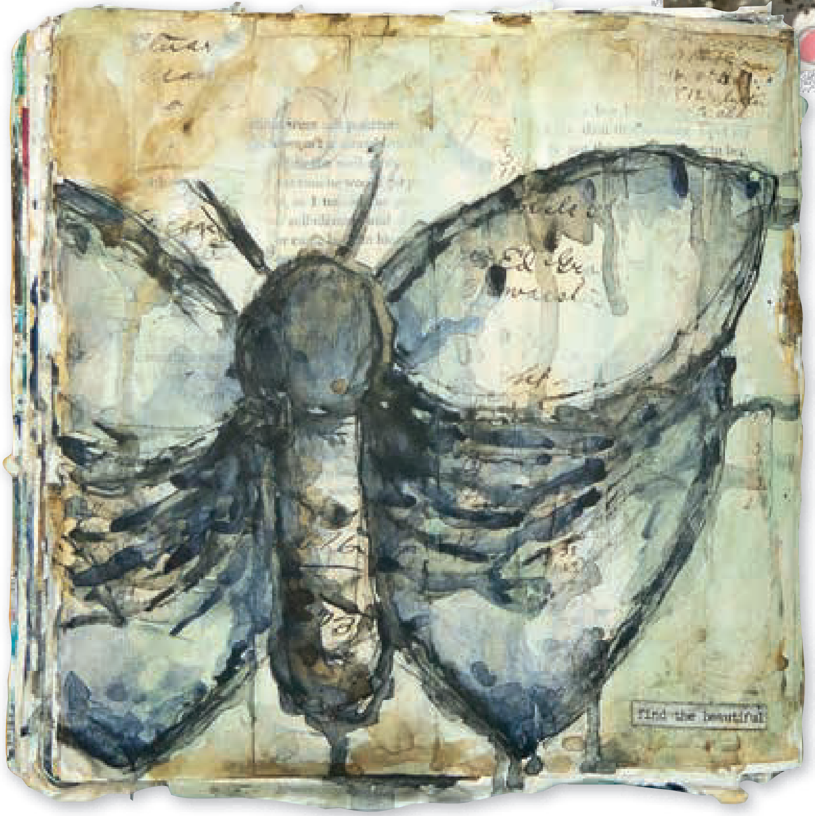
IT'S ABOUT THE JOURNEY

When your work life and your home life exist in the same walls, it's not only hard to find a balance but it's even more difficult to feel refreshed. While not official artist dates, a few hours out and about provide much-needed time off, like running errands or grabbing groceries; even in those mundane tasks, I find bits of joy and inspiration. For instance, while running errands I always pick up the cheapest flower bundle at my favorite grocery store or even splurge on a new studio plant. I love the life that flowers and plants bring to my creative space.

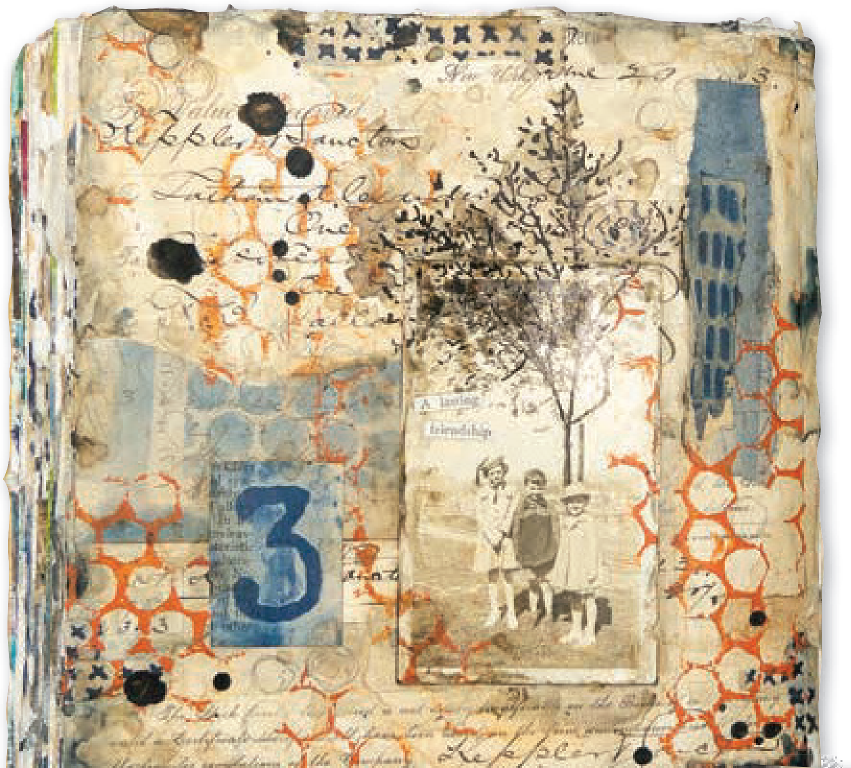
Creative Discoveries

I recently re-discovered acrylic ink. I love how versatile it is to create washes, marks, and drips. Plus, it can look like watercolor, but unlike watercolor it is usually permanent.





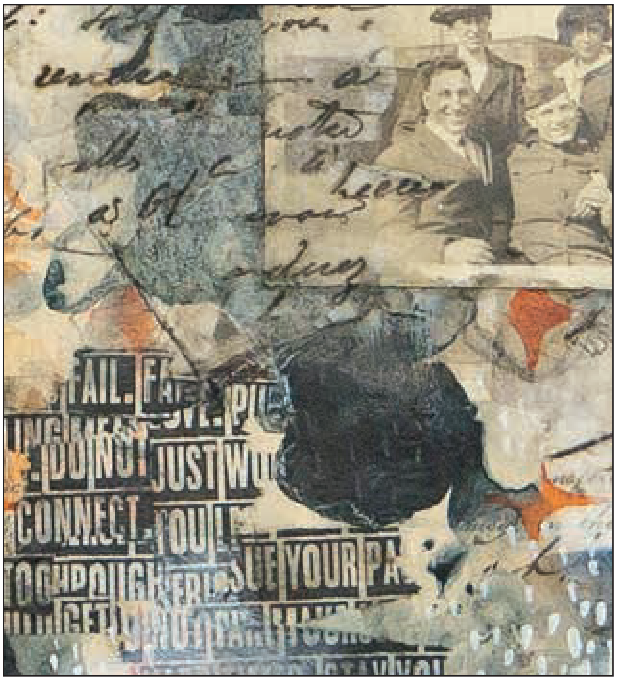
You'll also often catch me photographing the flowers or produce at the grocery store for color and texture inspiration, or wandering around looking at package design and bottle labels. Have you ever noticed how creative some wine bottles are? These trips to the grocery store give me a small break, even if they don't completely clear the clutter since I'm focusing on my meal plan and grocery list. Leaving the house and interacting with others does wonders for my creativity. »

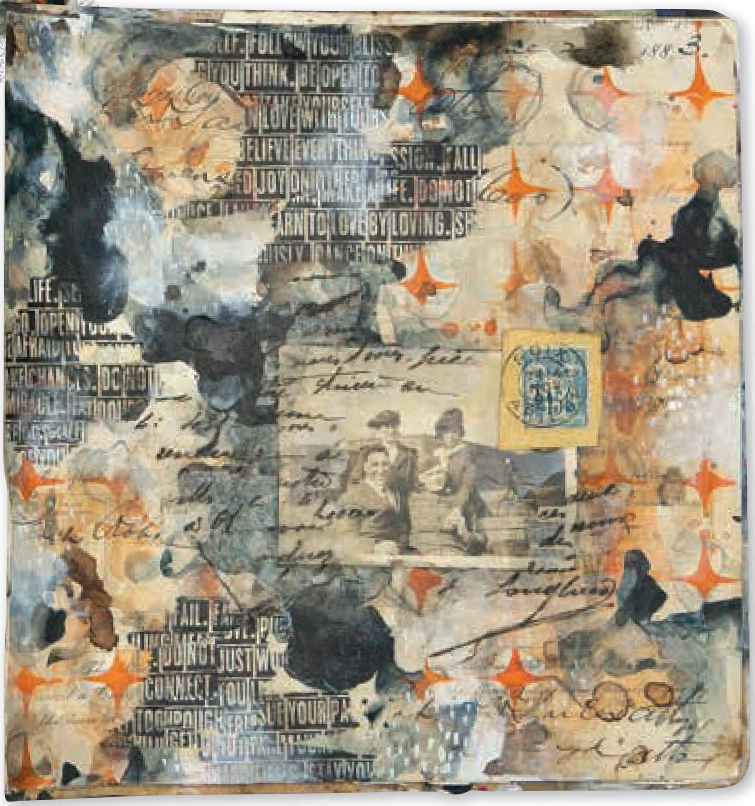


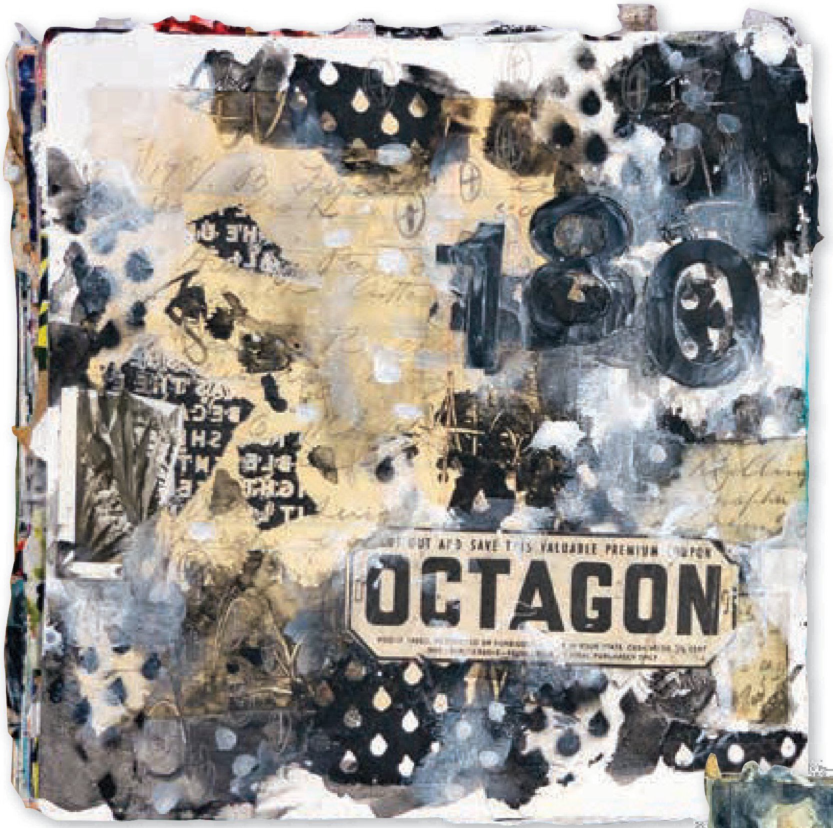
FINDING CONNECTION

With most of my art practice shared online, it's also hard to find in-person connection. Until recently, I didn't realize how important talking with others is on my artist dates. This past October, I spent a couple nights away enjoying the fall antique show in Round Top, Texas, which is an amazing gathering of artists, makers, antique dealers, decorators, and more — a combination of all my creative loves, for sure! Much to my surprise, I had the best time talking with people. My soul needed the connections I found. As an introvert at heart, I am not always the most outgoing person; however, each time I spoke with someone, I became braver not only in talking but also in sharing my art! I returned home refreshed and ready to create with several treasures in hand.

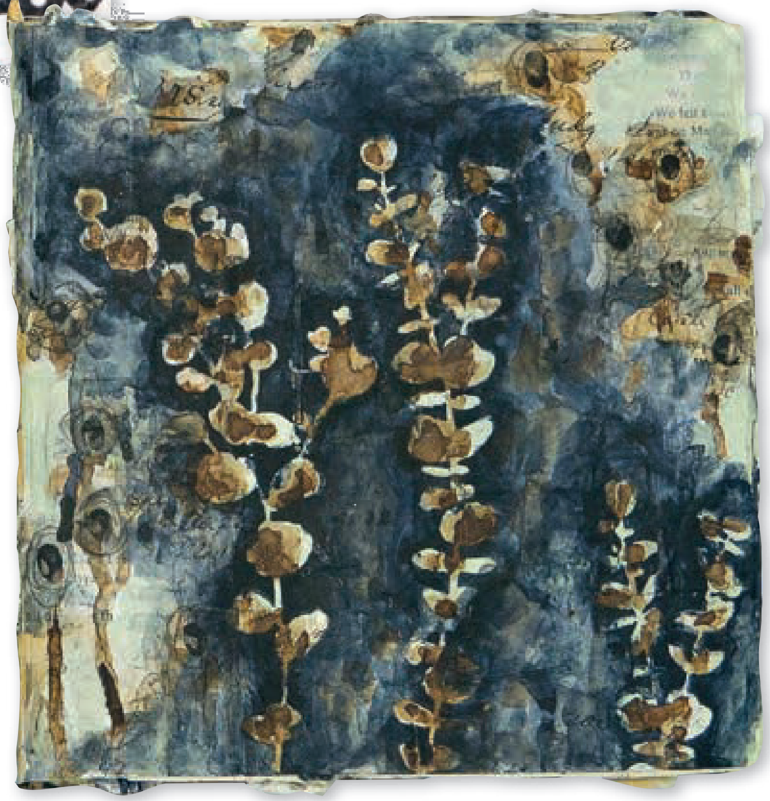
DETAIL







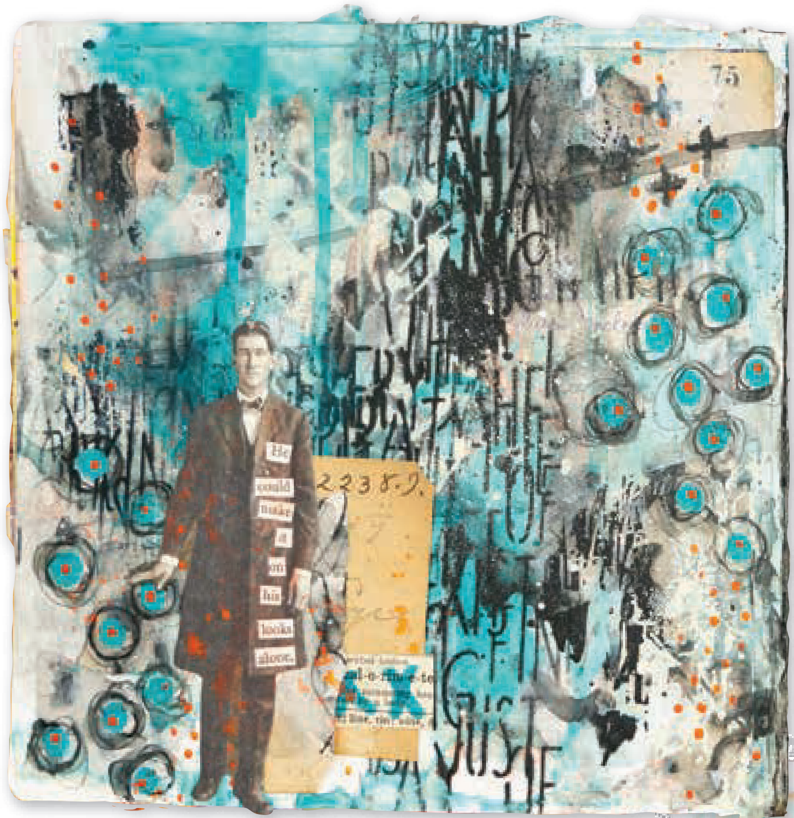
WHEN YOUR *work life* AND YOUR *home life* EXIST IN THE SAME *walls,* IT'S NOT ONLY HARD TO FIND A *balance* BUT IT'S EVEN MORE DIFFICULT TO FEEL *refreshed.*



MY FAVORITE OUTINGS

As much as I'd love to have an overnight adventure more often, it's just not practical. However, at least once a month I try to have an artist date for the day. I either stay local or adventure out no farther than about a 90-minute drive. I also sometimes plan around things like a special event, sale, exhibition, concert, or class.

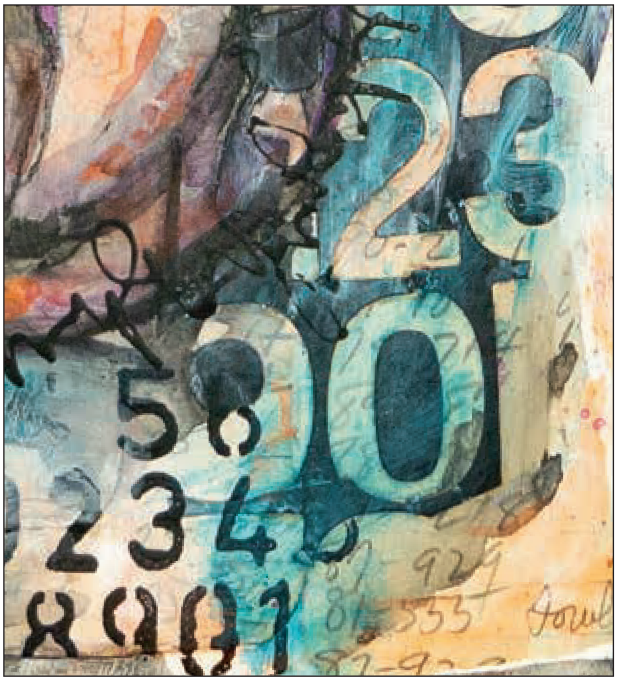
If staying local, I schedule an entire day going to my favorite stores, plus a couple new ones: an art store, our creative reuse store, some vintage or antique shops, and a coffee shop. I try to find a new art supply or some ephemera to spark new creative energy. Sometimes I even stop into local artists' Open Studios or galleries. Since music and theater are part of my inspiration as an artist, I love supporting the other arts for my dates. There's a connection that happens when you watch another artist perform, just like when you talk with other artists in their studios. »

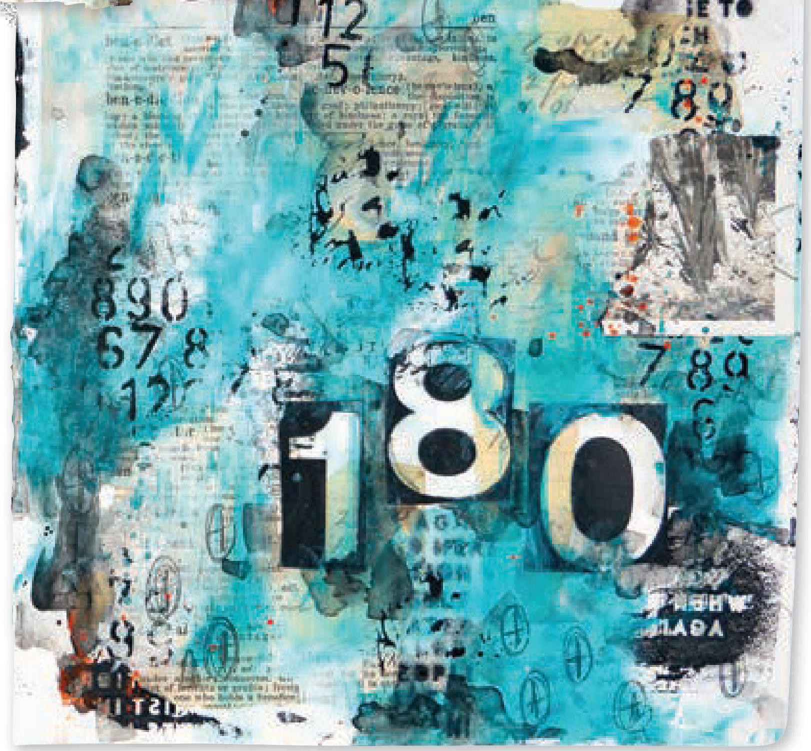


DATES ON A BUDGET

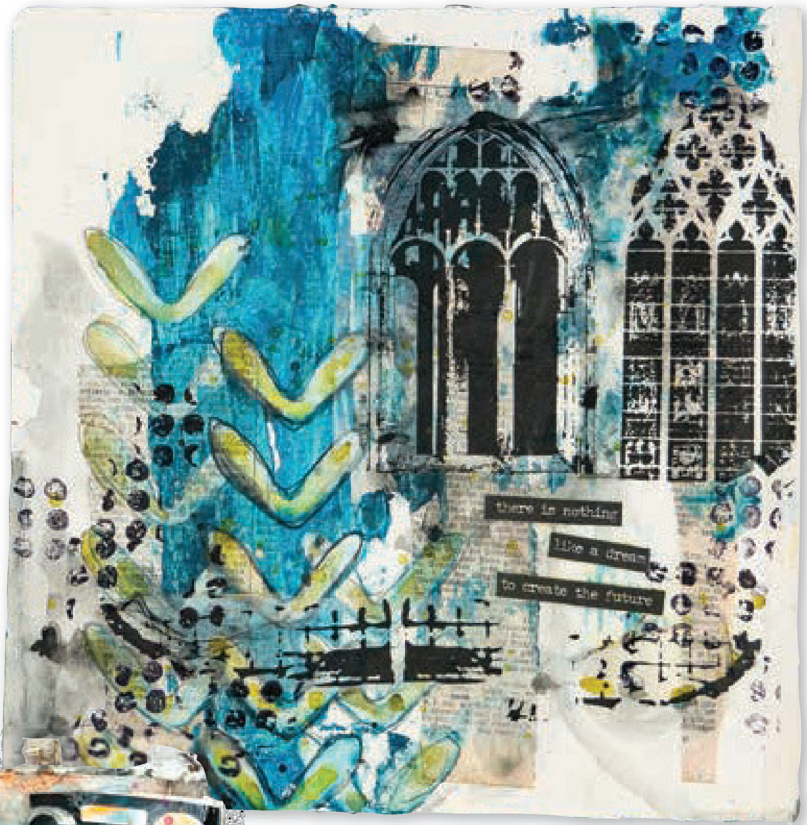
Artist dates don't have to be expensive. When I'm wandering around antique stores or plant nurseries, I don't always find a treasure to buy, and that is OK; it's not always why I'm there, it's just a bonus. A couple of my favorite stores often have prices way out of my budget, but they have the best displays. Looking at these curated vignettes in the stores is often enough: old, chippy furniture, architectural salvage, vintage paintings, and 100-year-old craftsmanship mixed with the grungy wear and tear of antique objects sparks that creative energy I need. I often snap photos of details and colors I want to remember, and wonder about how the objects were used and the stories they hold; I then bring this energy home to my studio. My journal pages definitely reflect my love of grungy layers and old stories.

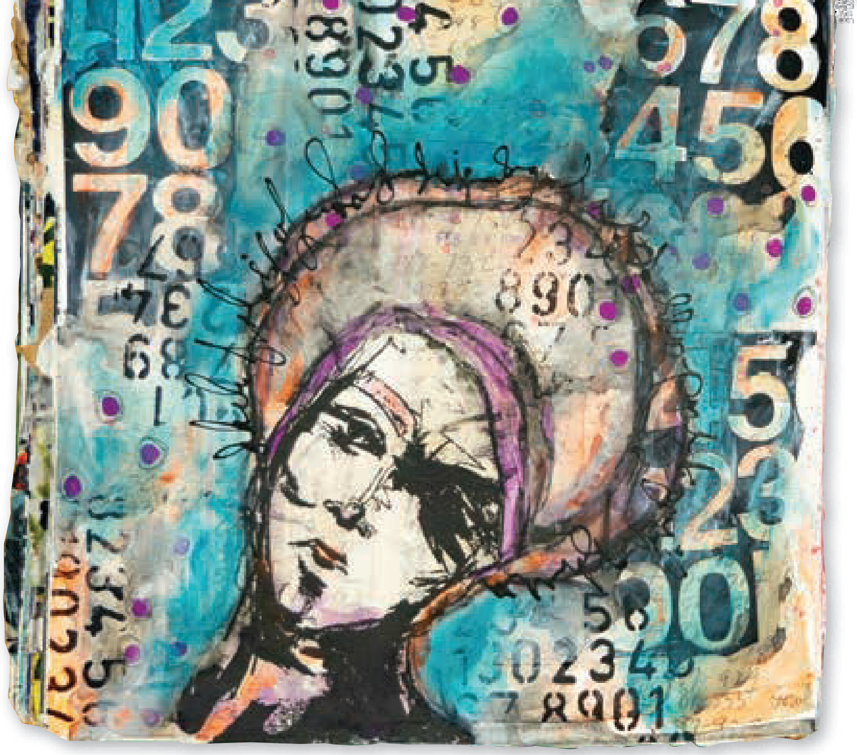
DETAIL



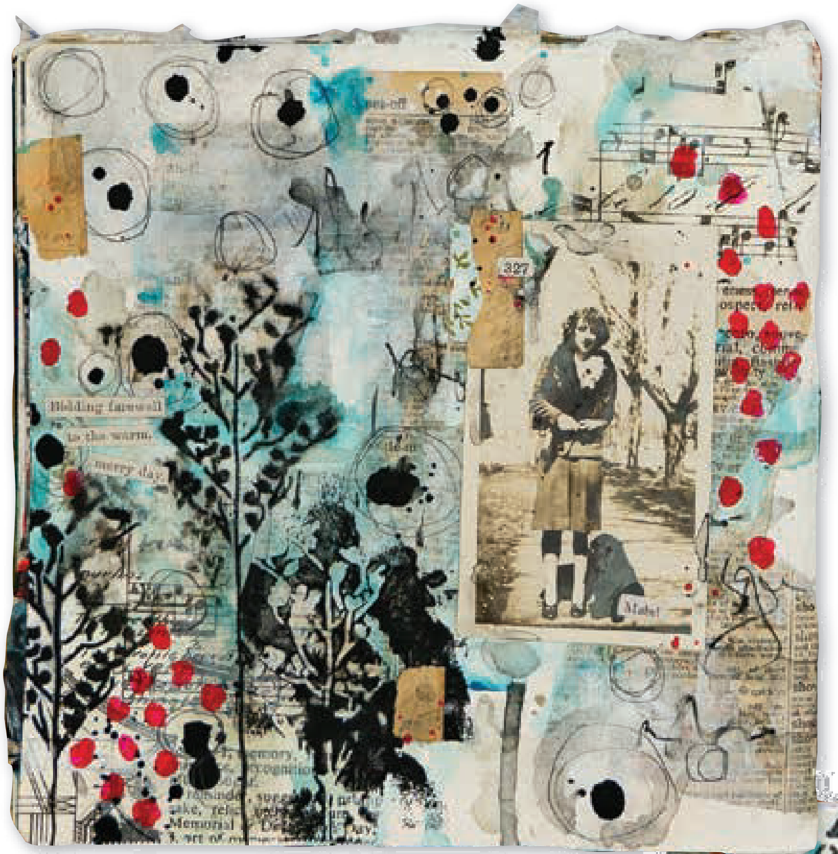


> EACH TIME I *spoke* WITH SOMEONE, I BECAME *braver* NOT ONLY IN TALKING BUT ALSO IN *sharing* MY ART!



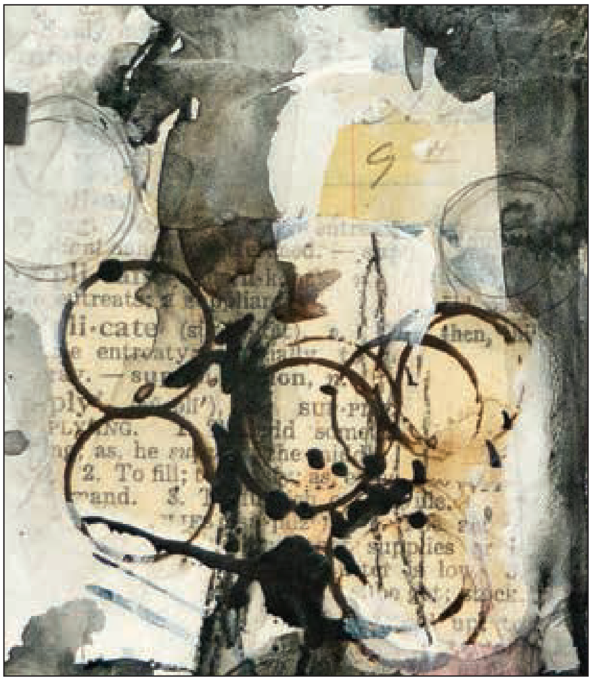


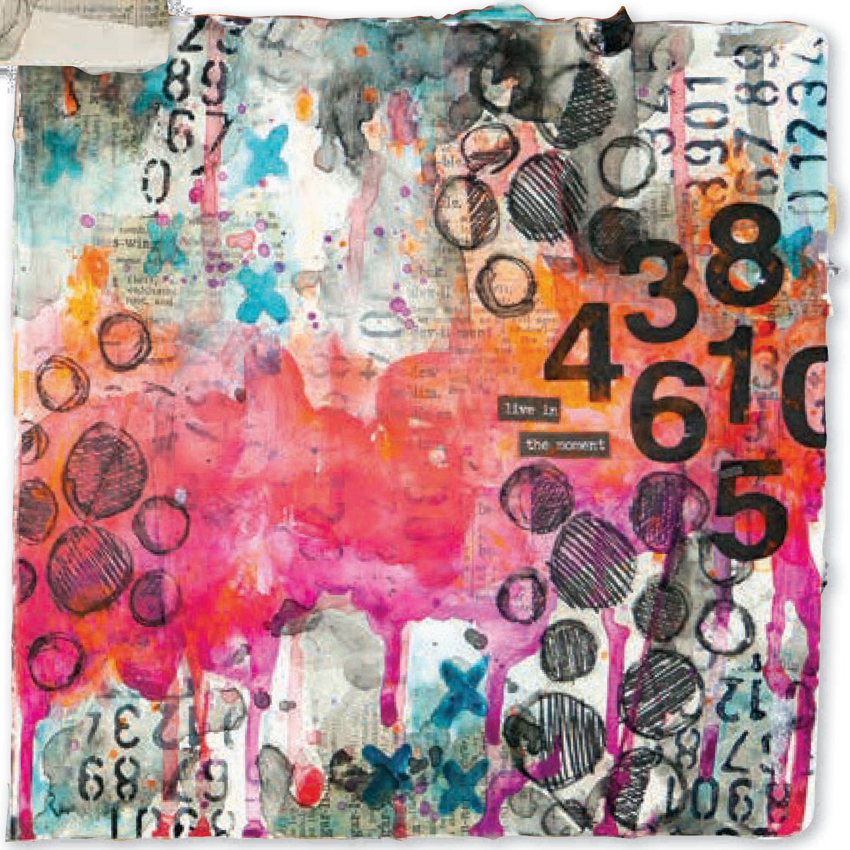
I also like to take advantage of free days at museums, gardens, or anywhere else creative, whether local or when I travel. Almost every museum has a free day each week or month, or you can take advantage of museum discounts by joining one as a member, as several offer reciprocal entries into other museums. Other cheap or free dates I enjoy include walks in a park, taking my watercolors to a coffee shop, sitting at the ocean or another body of water, watching a movie or documentary about an artist, or even spending time in my own garden watching the butterflies. »

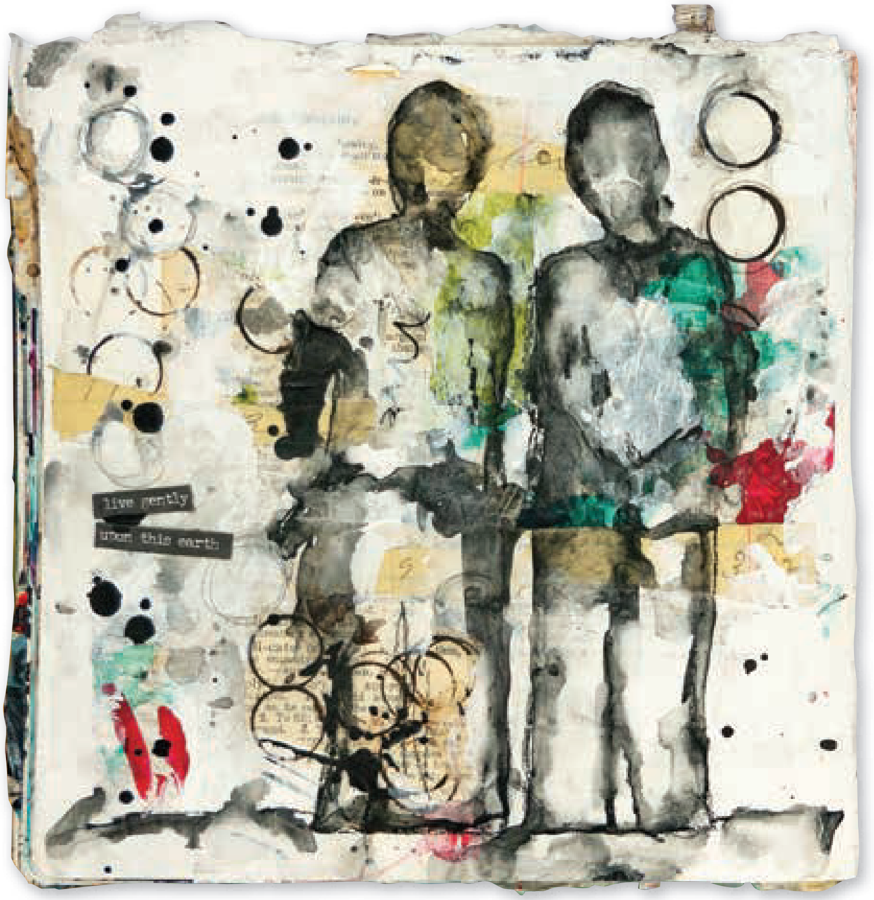


THE SIMPLE ACT OF *stepping outside* MY WALLS, WHETHER JUST INTO MY *garden,* DOWN THE STREET, OR ACROSS THE STATE, HAS A *deep impact* OF *clearing* THE CLUTTER OF LIFE …

DETAIL







CLEARING THE CLUTTER

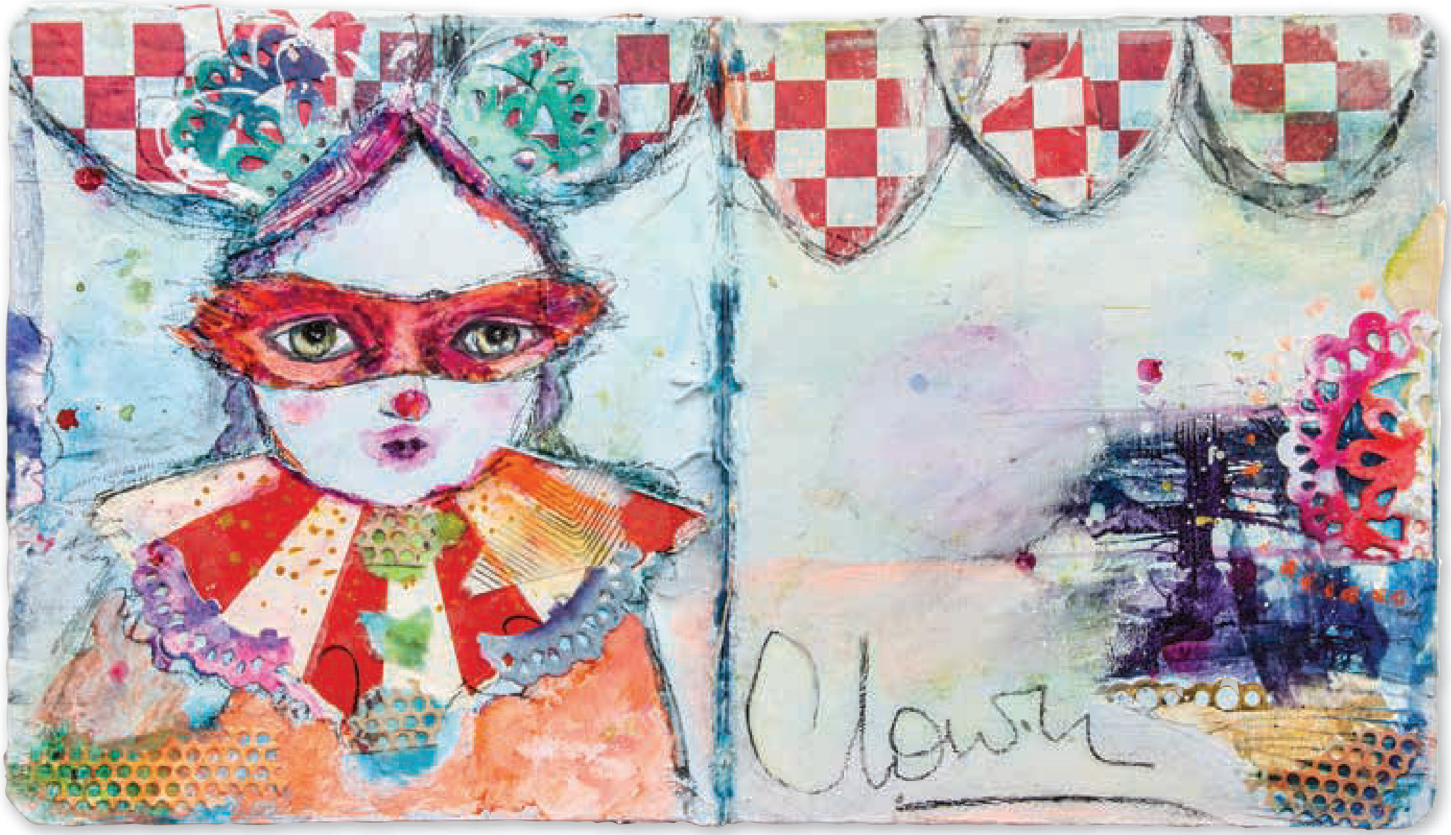
The simple act of stepping outside my walls, whether just into my garden, down the street, or across the state, has a deep impact of clearing the clutter of life; it allows me to connect with others and the world around me. An important part of developing my own art practice is not only the actual practice but also the moments between creating, when I take a deep breath and allow myself to chase creativity on an artist date. In doing this, I permit myself to focus on my surroundings and take part in something new. Somehow, this almost magically releases the to-do lists, leaving room for inspiration.

Nicole Watson grew up in the Midwest and fell in love with mixed-media while studying art in college. Working full time, she needed a creative outlet and began scrapbooking and card-making. She had several cards published in Stampington & Company's Take Ten, The Stampers' Sampler, *and* Catch Up Issue. *She eventually found her way back to mixed-media, and today she is a full-time artist living in Austin, Texas. Besides being a member of several creative teams, she is one of StencilGirl® Products newest stencil designers. When not creating, you can find her playing in her garden, exploring coffee shops, searching for treasures in antique stores, and wandering through museums. She can be found on Instagram and YouTube (@nicolewatsonart) as well as her website,* nicolewatsonart.com.

Photography by Nicole Watson.

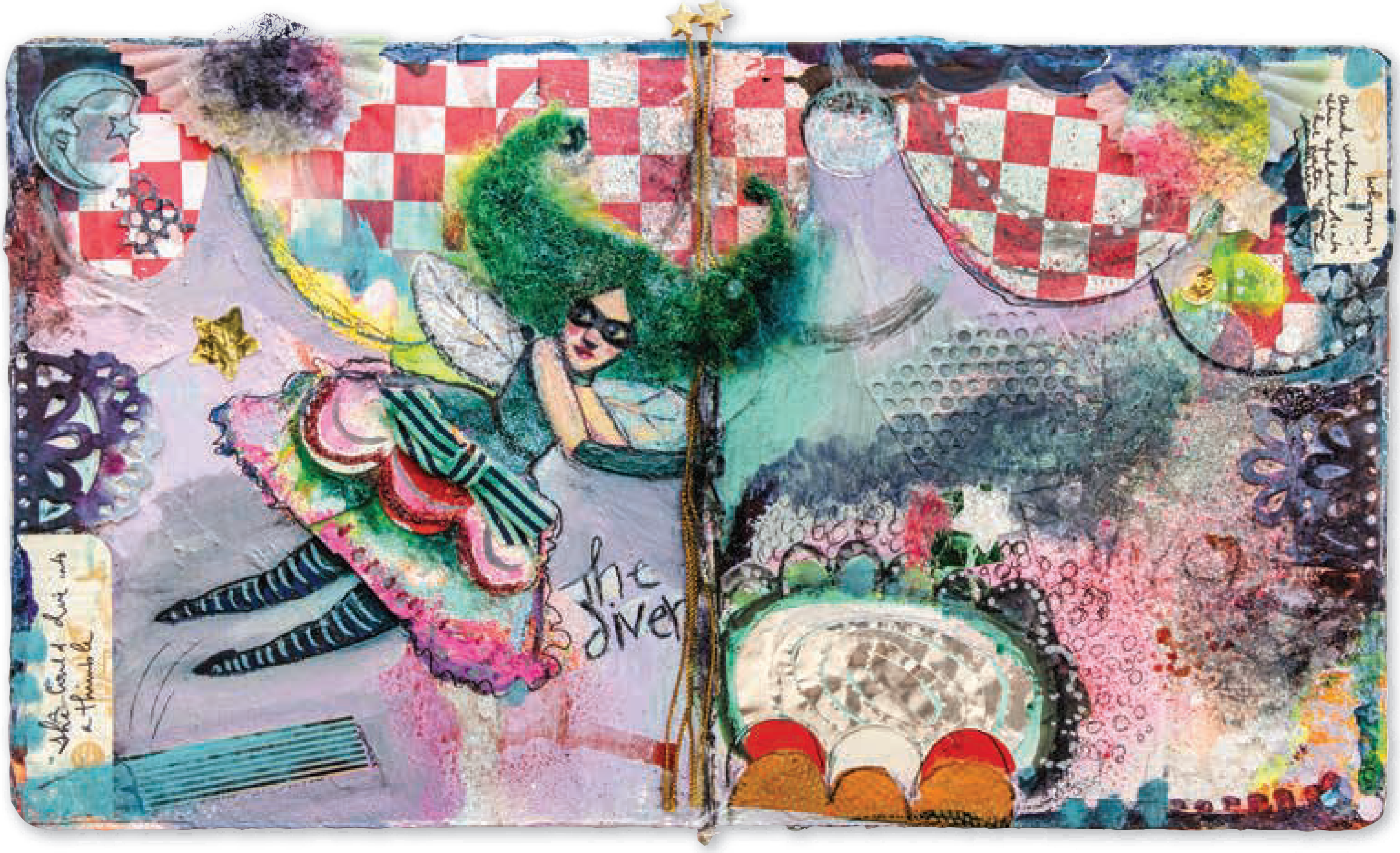
A NIGHT AT *the Circus*

BY ANITA DRIESSEN



This art journal was born from a workshop I took in 2019 called "Cirqus," taught by Linda Trenholm, which inspired me to dive deep into my imagined world of colorful characters and their intriguing lives. There's something profoundly mysterious and slightly spooky about circuses, especially the old-timey ones. That sense of magic and nostalgia was what initially drew me to the class — and to Linda's fabulous work.

> THE ENTIRE *circus* CARRIES AN "IF THESE WALLS COULD TALK" VIBE, MAKING ME *wonder* ABOUT THE *performers* AND HOW THEY FOUND THEMSELVES PART OF SUCH A *magical* AND *strange* WORLD.

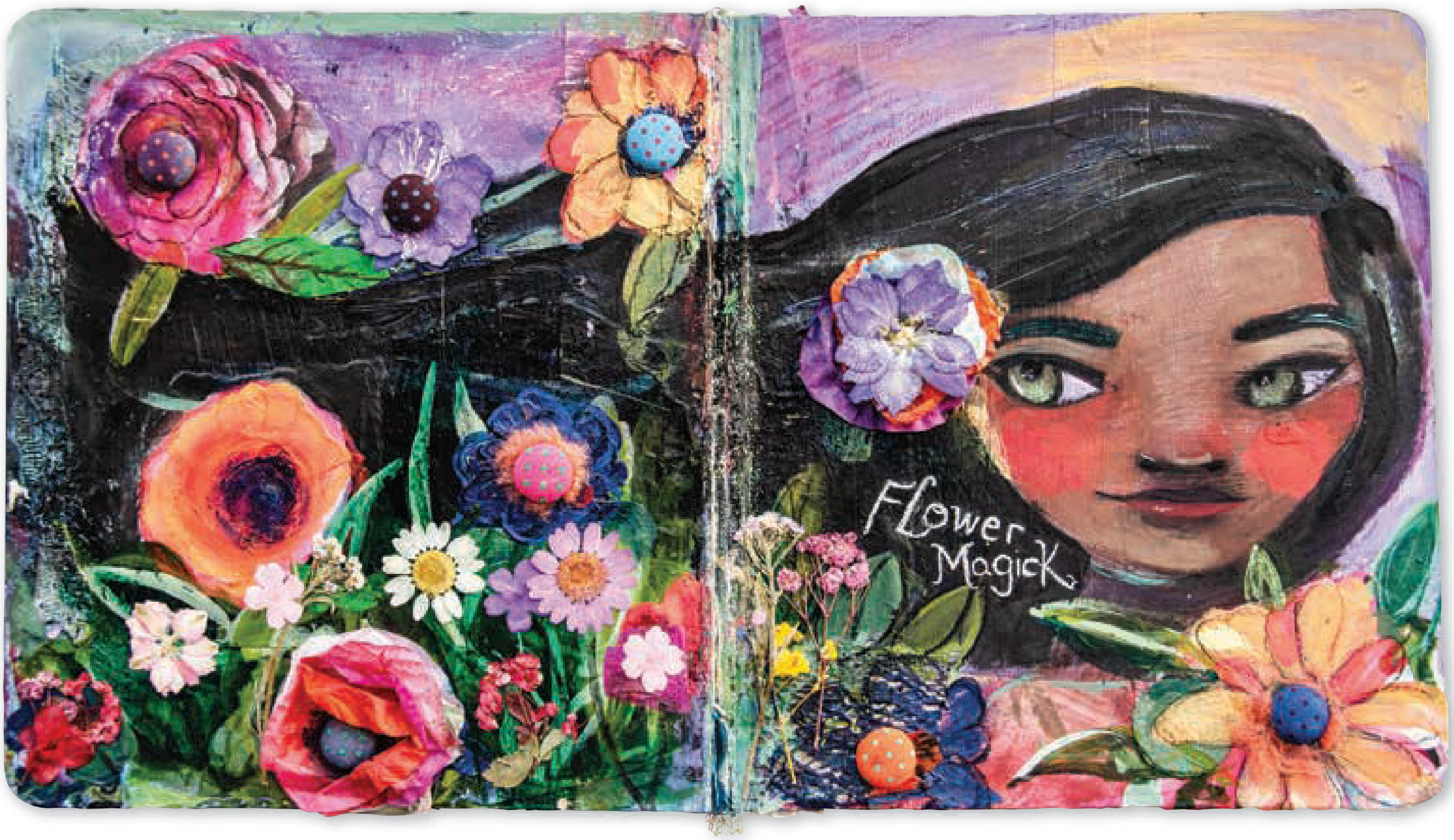


REAL OR A DREAM?

I was already captivated by the scenic design of circuses: the towering red-and-white-striped tent holding a world of mystery and fun. The entire circus carries an "If these walls could talk" vibe, making me wonder about the performers and how they found themselves part of such a magical and strange world. It sparks a sense of nostalgia somehow, leaving you to question whether it's all real or just a dream.

A CREATIVE SANCTUARY

This journal is a deeply personal work; every illustration and element was created by my own hands and imagination. Under Linda's guidance, we learned to deconstruct and transform board books into blank canvases, sanding them down to create the perfect foundation for our artistic visions. The workshop environment itself was inspiring — creativity hummed freely as artists and makers worked side by side in the cozy studio space in Jamul, California. This creative sanctuary gave me permission to explore complete artistic freedom, forever transforming my approach to art. »



A BEAUTIFUL MESS

When I finally let intuition lead the way, I discovered a world without rules or stylistic boundaries — just my imagination sparked by a single word: circus. Each page of my journal, "A Night at the Circus," evolved organically over the years, guided by my intuition and embracing the thrill of making a big, riotous, beautiful mess. And yes, I did write that this journal took me years to complete, but don't panic! If you choose to make your own journal based on the circus, or anything else that inspires you, I'm not saying it'll take you years to complete … but it might; however, sometimes that's a gift, because the creative process could be your saving grace — it certainly was for me.

A HEALING RITUAL

Having this art journal waiting for me to complete meant I had an anchor reminding me I was still an artist, even when I had very little time or energy to be one. At the time, I had a toddler in tow, a relationship ending, lots of heartache, and very little sleep … you know, "life stuff."

Whenever I could, mostly at night, I'd return to my circus journal, adding layer upon layer. It felt like a ritual of picking up little pieces of myself, gluing them down, and adding them back into my art journal for safekeeping. Thank goodness I'm a maximalist at heart, because the layering of each scrap of paper, torn diary entry, paint stroke, or ribbon fiber added depth, becoming a character of its own. Together they held my stories, memories, and history of those difficult years. And more than anything, they carried my hope for peace in the future.

IT *sparks* A SENSE OF *nostalgia* SOMEHOW, LEAVING YOU TO QUESTION WHETHER IT'S ALL *real* OR JUST A *dream.*

DRIVEN BY INTUITION

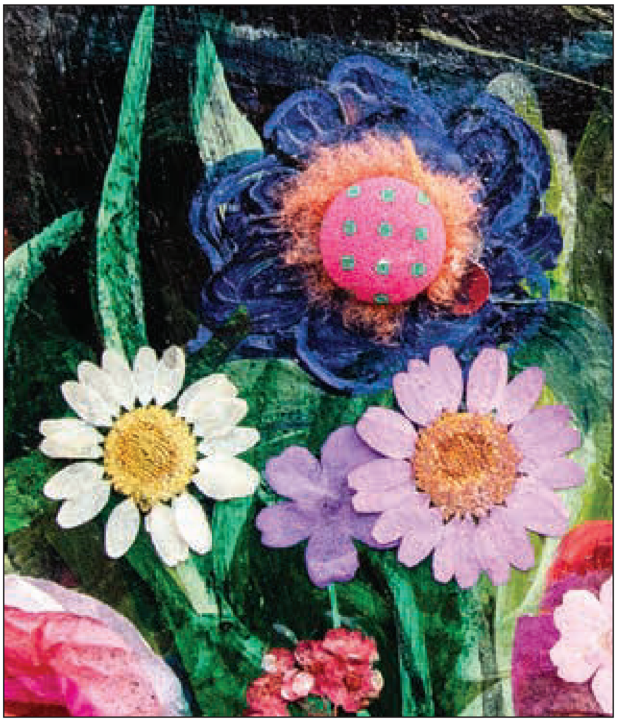
Creating "A Night at the Circus" was an organic and layered process, driven by intuition and play. For each art spread, I thought about the character I was creating: their history, their job in the circus, and their mastery of their craft. From there, I began gluing down tissue paper and ephemera, sealing everything with matte gel medium to build the foundation. Once that set, I painted over sections freely, letting the story evolve through spontaneous gestures with acrylic paint and ink. As the layers grew, I added paper scraps, confetti, and mirrored paper, scattering them across the page to introduce movement and sparkle.

LIMITLESS POSSIBILITIES

The process is full of experimentation — painted dryer sheets create textured splashes, while bleeding tissue paper seeps into unexpected patterns. I love how nothing is off-limits during art journaling. Magazine cutouts, crocheted doilies, and even real dried flowers found their way into the spreads, pressed carefully into place. I worked in stages, pausing between layers to see where the composition wanted to go next, allowing time for each element to settle and inspire the next step. Colored pencils brought extra definition to certain areas, and tiny sapphire gems added a twinkle, evoking the magic of circus lights at night.

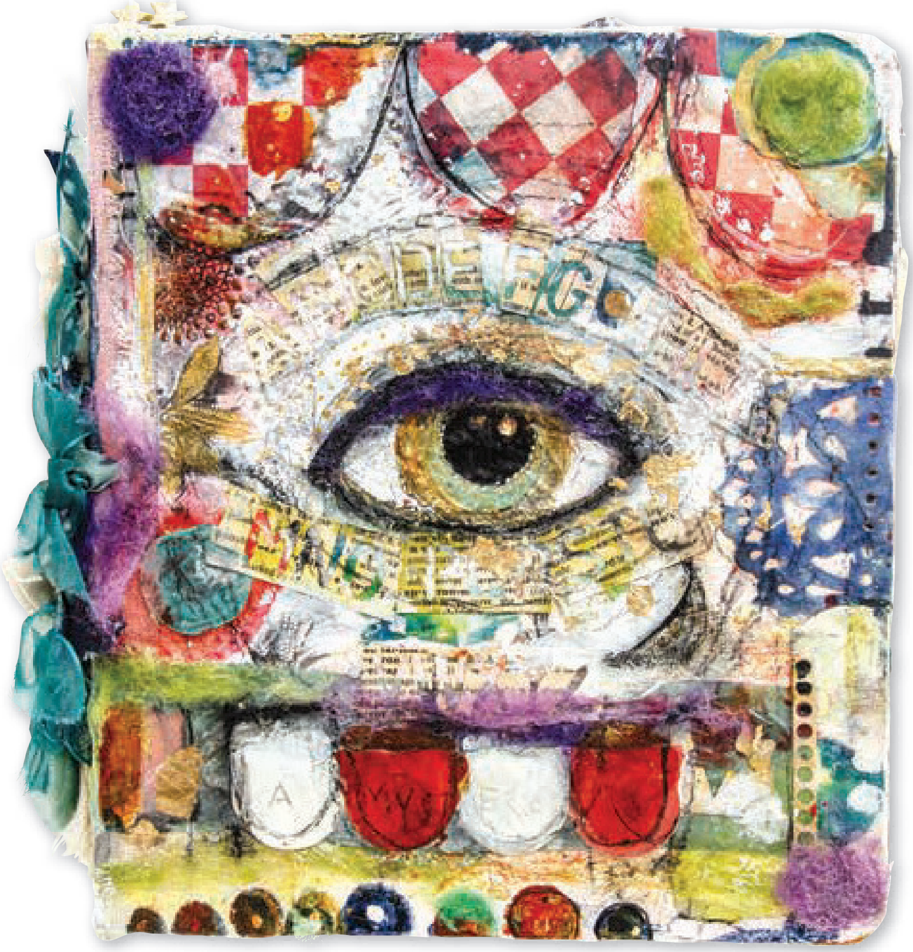
This process reflects my belief that art journaling is as much about discovery as it is about creation — every layer, material, and mark contributes to a narrative that unfolds one step at a time. »

DETAIL



Creative Discoveries

I just found Molly Roberts, a fabulous art witch who creates the most magical art journals ever using found objects and things you'll likely already have in your arsenal.



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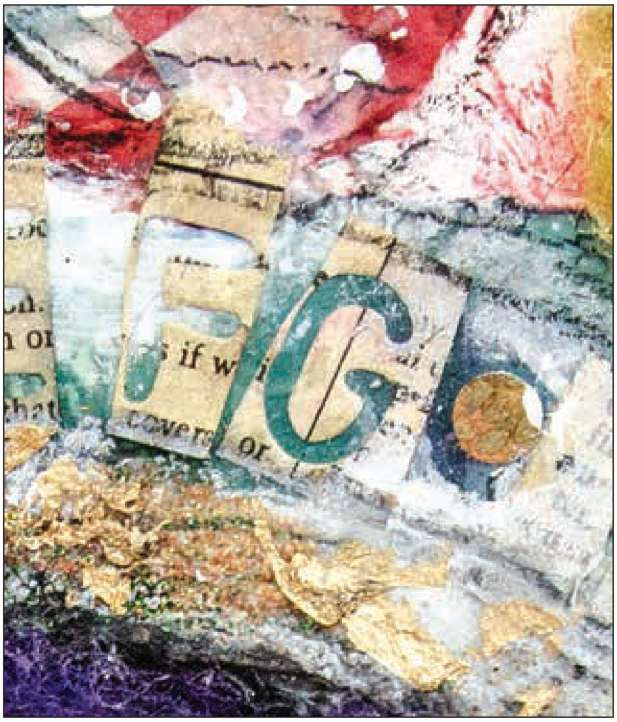

TIPS

- Paint used dryer sheets with watercolor, watered-down acrylics, or ink to add gorgeous painted textures to your art. They're easy to tear and they smell lovely!
- I use Liquitex and Golden gel medium as glue in my art journals because it adheres very well to most surfaces and keeps the images clear; it's a game-changer.
- When I'm feeling stuck or frustrated because my art journal isn't looking the way I want, I close my journal and walk away — I promise you'll come back with fresh eyes the next time you play in your journal.
- Use wax paper in between art journal spreads to keep them from sticking to the other page. I use it even when everything is dry.
- Comparison is the thief of joy! This is your sacred space and your vision, and it's gorgeous just like you!

Anita Driessen holds an MFA with an emphasis in illustration. She's been illustrating unique, whimsical art and facilitating original art classes for over 15 years. Her favorite expression of storytelling is a messy, mixed-media style that holds many layers of paint and paper, found goodies, bits of torn ribbons, and old book pages, just to name a few. You can find her at anitasomewhimsy.com.

Cultivate a Space Where

Creativity Flows

Carmen Julia Zvonik

Stefanie Bales

in her studio

SPACES AND STORIES OF CREATIVE WOMEN

In Her Studio invites you into the creative spaces and lives of female artists, designers, and makers. With 160 pages of tips, ideas, and inspirational stories, you won't want to miss the Spring 2025 Issue.

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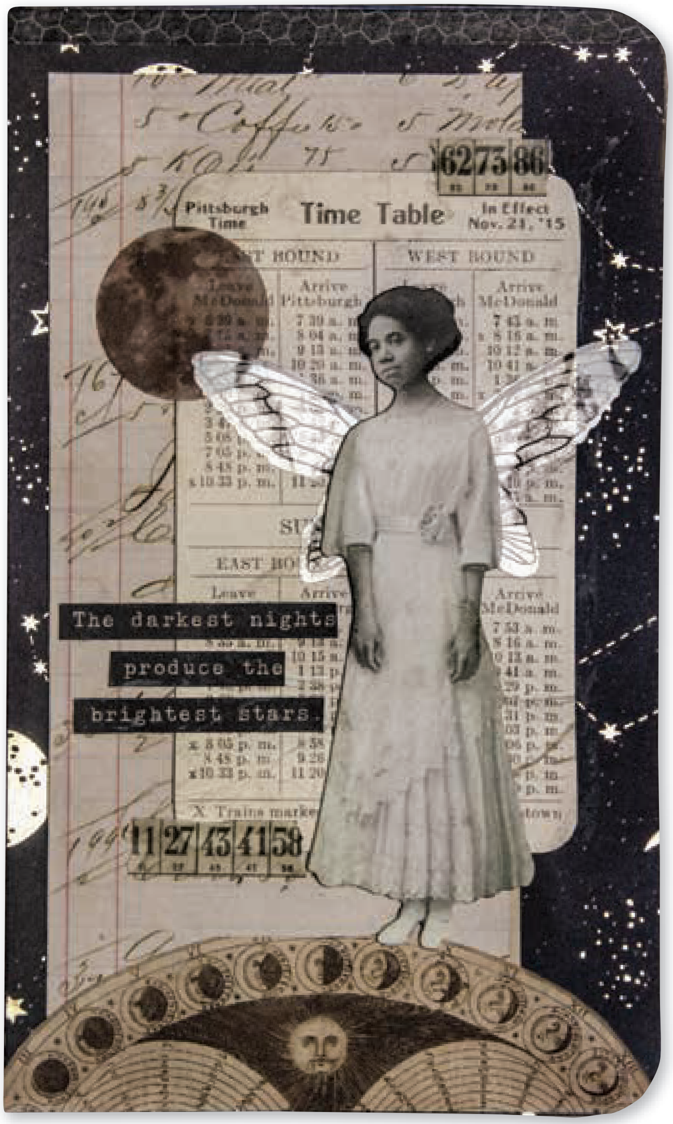
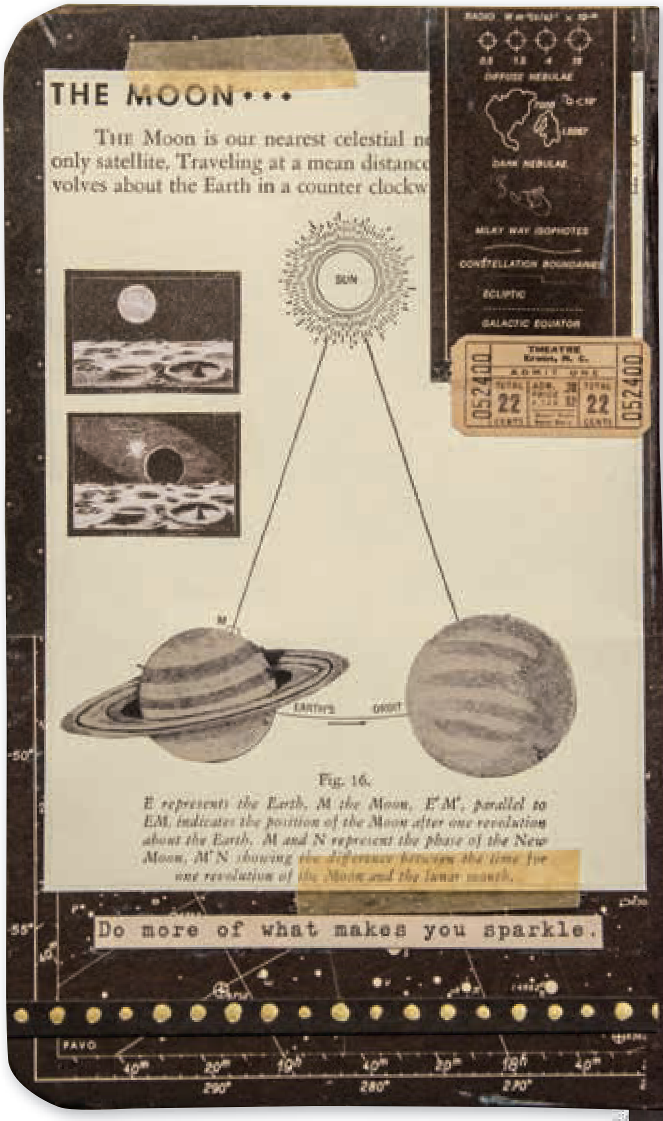
MYSTERIES OF *the Moon*

BY DIANE ADAMS


Pittsburgh Time
Time Table
In Effect Nov. 21, '15
EAST BOUND
WEST BOUND
The darkest nights
produce the
brightest stars.

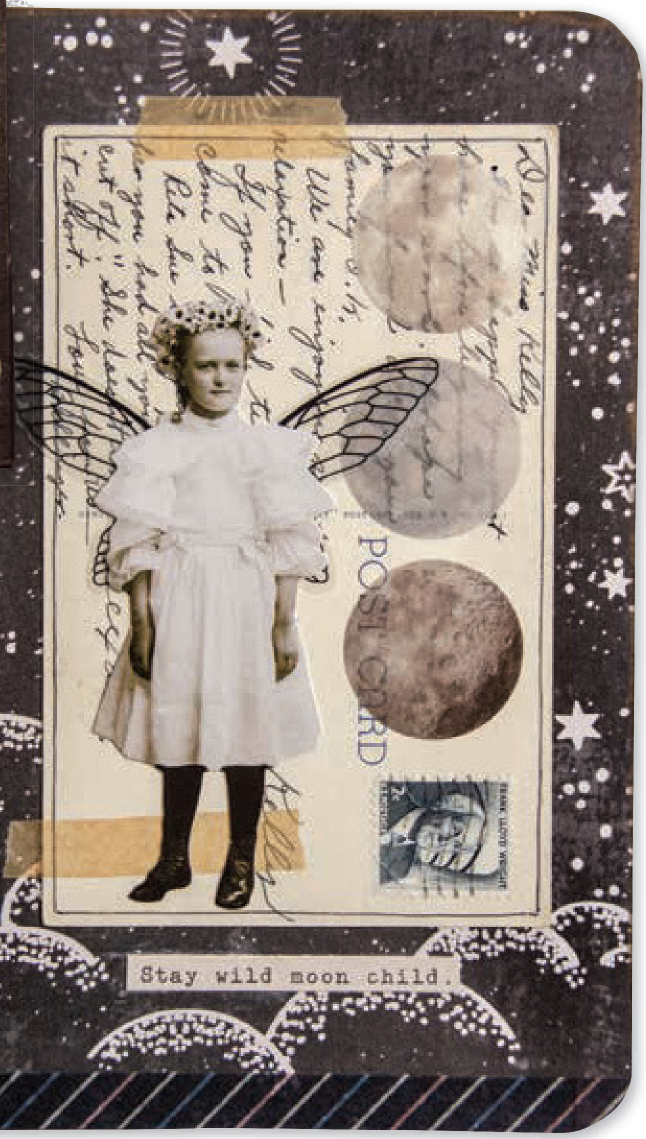
Growing up in the ’60s and ’70s, I remember watching rocket launches and mankind’s first steps on the moon. I also remember making a pinhole camera and watching the solar eclipse in 1970. I think these moments were the beginning of my fascination with space, the stars, and the moon.

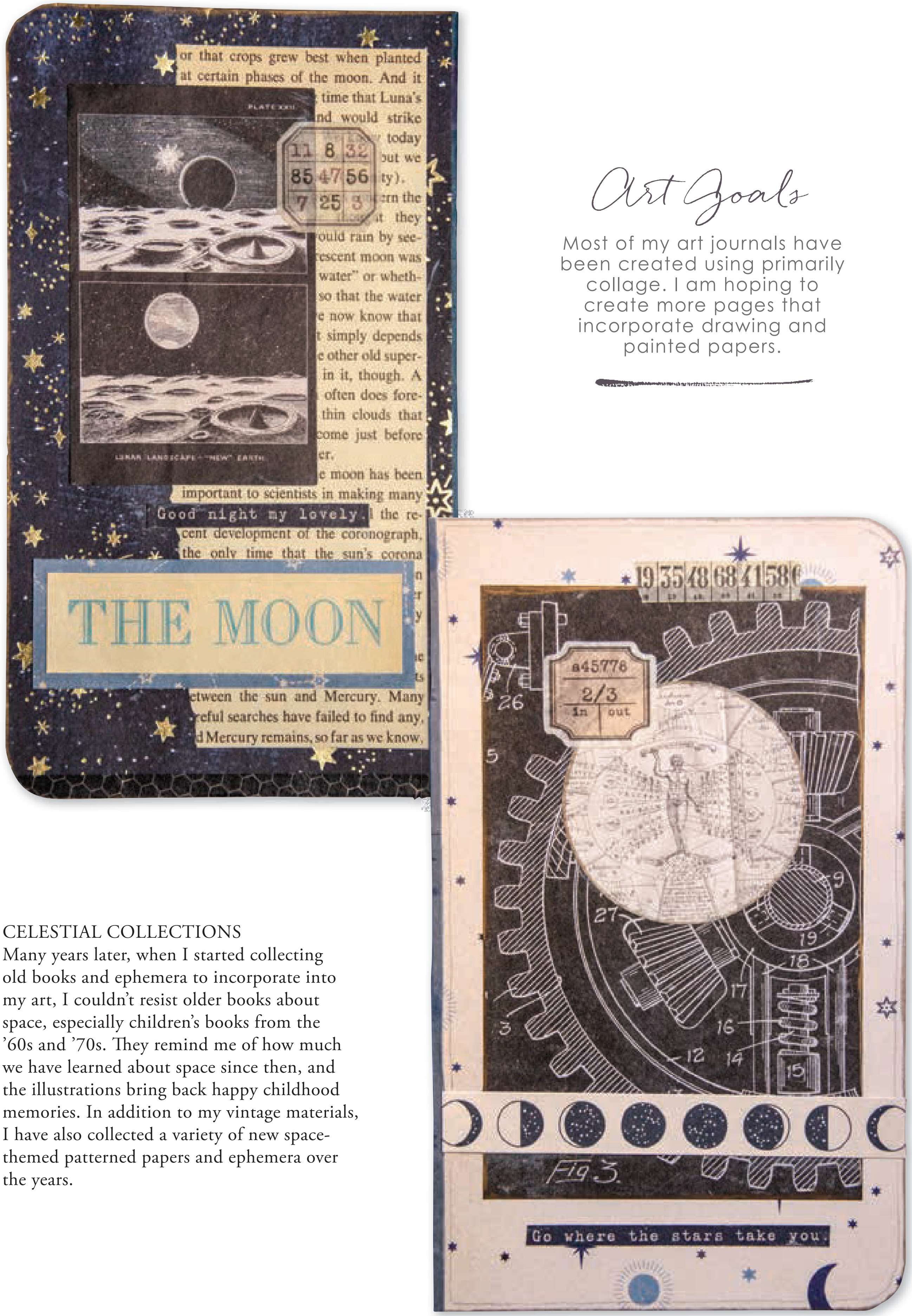

THE MOON
The Moon is our nearest celestial
only satellite. Traveling at a mean distance
volves about the Earth in a counter clockw
SUN
DIFFUSE NEBULAE
DARK NEBULAE
MILKY WAY ISOPHOTES
CONSTELLATION BOUNDARIES
ECLIPTIC
GALACTIC EQUATOR
THEATRE
ADMIT ONE
052400
22
EARTH'S ORBIT
Fig. 16.
E represents the Earth, M the Moon, E'M', parallel to EM, indicates the position of the Moon after one revolution about the Earth. M and N represent the phase of the New Moon, M'N showing the difference between the time for one revolution of the Moon and the lunar month.
Do more of what makes you sparkle.
PAVO

BEAUTY & MYSTERY

I currently live in the same central Illinois town where I grew up. Living on the edge of town, I was always in awe of the ever-changing sky. I loved watching the sun set and the moon rise, and seeing the stars come out at night. When I was required to take a few science classes in college, I chose to take astronomy classes. Those classes confirmed that I was much more fascinated by the beauty and mystery of the sky rather than the science behind it! **»**

THE ADDITION OF THE *winged* HUMAN CHARACTERS REMINDS ME THAT WE ARE JUST *small* OBSERVERS OF A GREAT, *big universe.*


POST CARD
Stay wild moon child.



or that crops grew best when planted
at certain phases of the moon. And it
PLATE XXII
LUNAR LANDSCAPE—"NEW" EARTH
11 8 32
85 47 56
7 25 3
important to scientists in making many
Good night my lovely.
cent development of the coronograph,
the only time that the sun's corona
THE MOON
etween the sun and Mercury. Many
reful searches have failed to find any,
d Mercury remains, so far as we know,
19 35 48 68 41 58
a45778
2/3
in out
Fig 3.
Go where the stars take you.

Art Goals

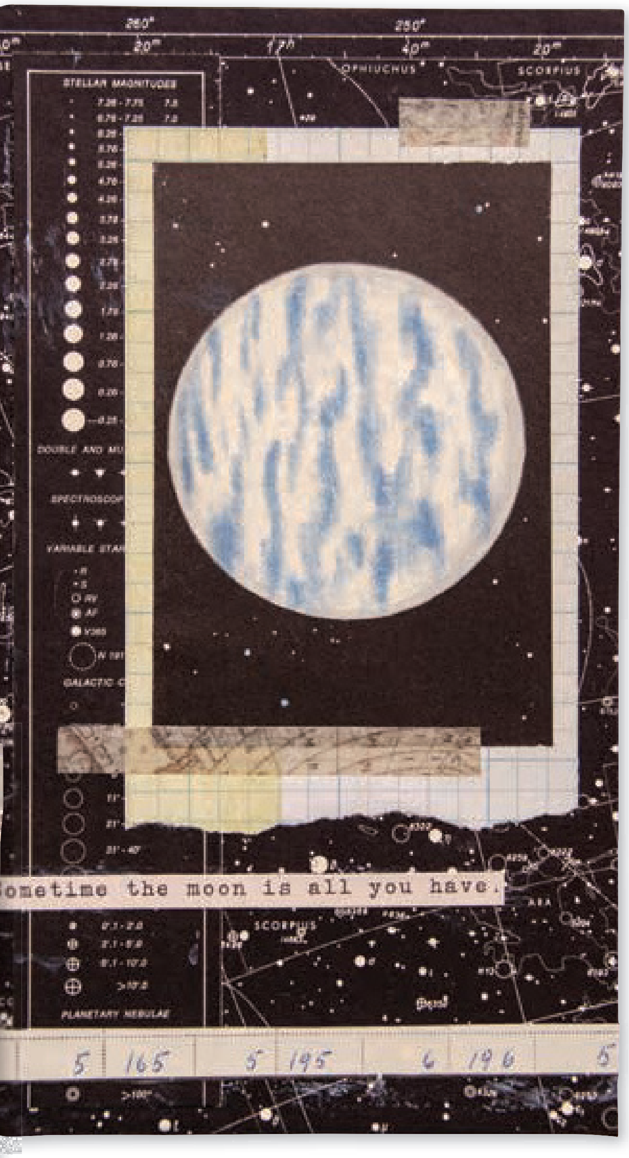
Most of my art journals have been created using primarily collage. I am hoping to create more pages that incorporate drawing and painted papers.

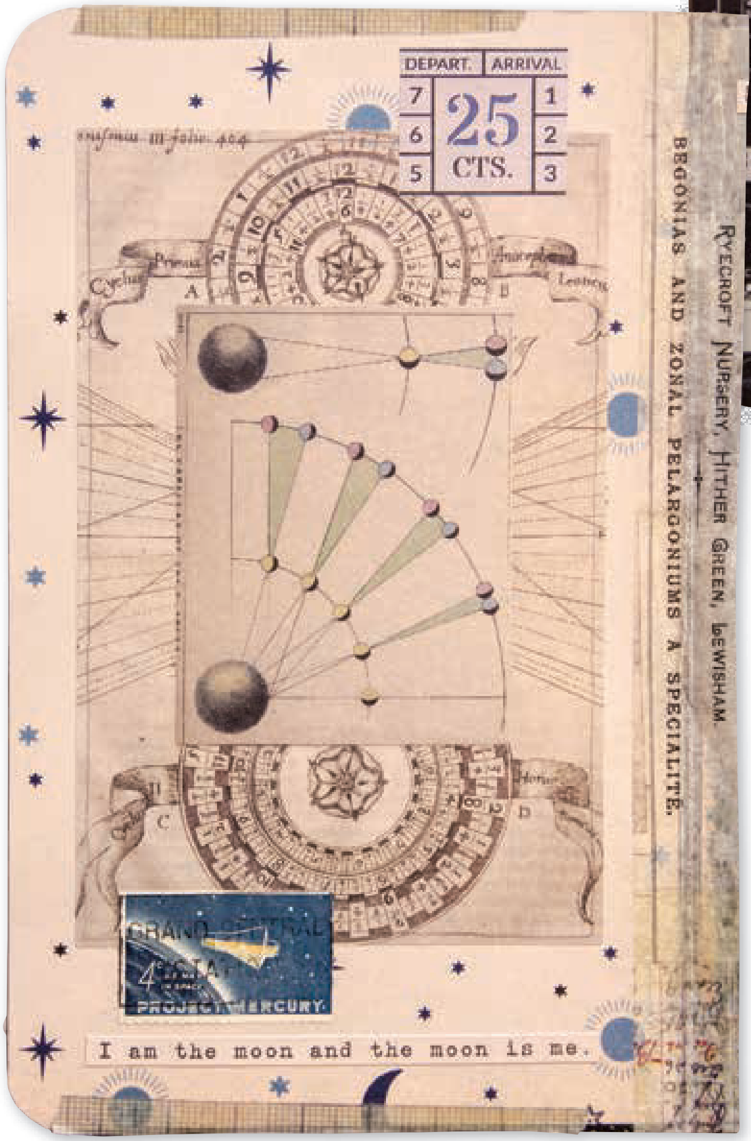
CELESTIAL COLLECTIONS

Many years later, when I started collecting old books and ephemera to incorporate into my art, I couldn't resist older books about space, especially children's books from the '60s and '70s. They remind me of how much we have learned about space since then, and the illustrations bring back happy childhood memories. In addition to my vintage materials, I have also collected a variety of new space-themed patterned papers and ephemera over the years.

TIME TO CREATE

As I continued collecting these items, I knew that my growing collection could be used to create a moon- or sky-themed art journal. A couple of years ago, I decided it was time to start using my collection. I really enjoy creating journals from children's board books. The limited number of pages and sturdy construction make these books perfect for creating smaller themed journals. I found a book that was the perfect size for the materials and images I wanted to use, and started creating my journal.

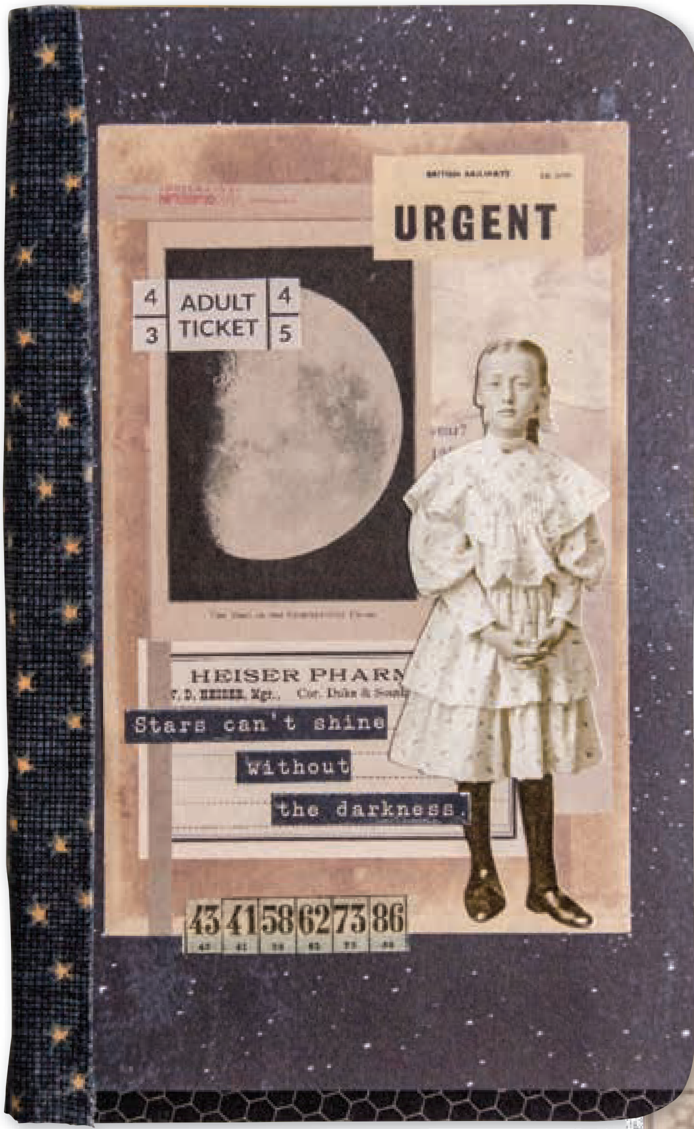

Sometime the moon is all you have.
OPHIUCHUS
SCORPIUS
STELLAR MAGNITUDES
PLANETARY NEBULAE
5 165 5 195 6 196 5


DEPART. ARRIVAL
7 6 5
25 CTS.
1 2 3
RYECROFT NURSERY, HITHER GREEN, LEWISHAM.
BEGONIAS AND ZONAL PELARGONIUMS A SPECIALITE.
PROJECT MERCURY
I am the moon and the moon is me.

AN IMAGINARY UNIVERSE

I frequently create theme-based journals. I think of each of these journals as a short book, and each one explores a different topic. I tend to work with a limited group of similar materials throughout each journal, which creates a consistent visual aesthetic, similar to what you would find in the design of an actual nonfiction book.

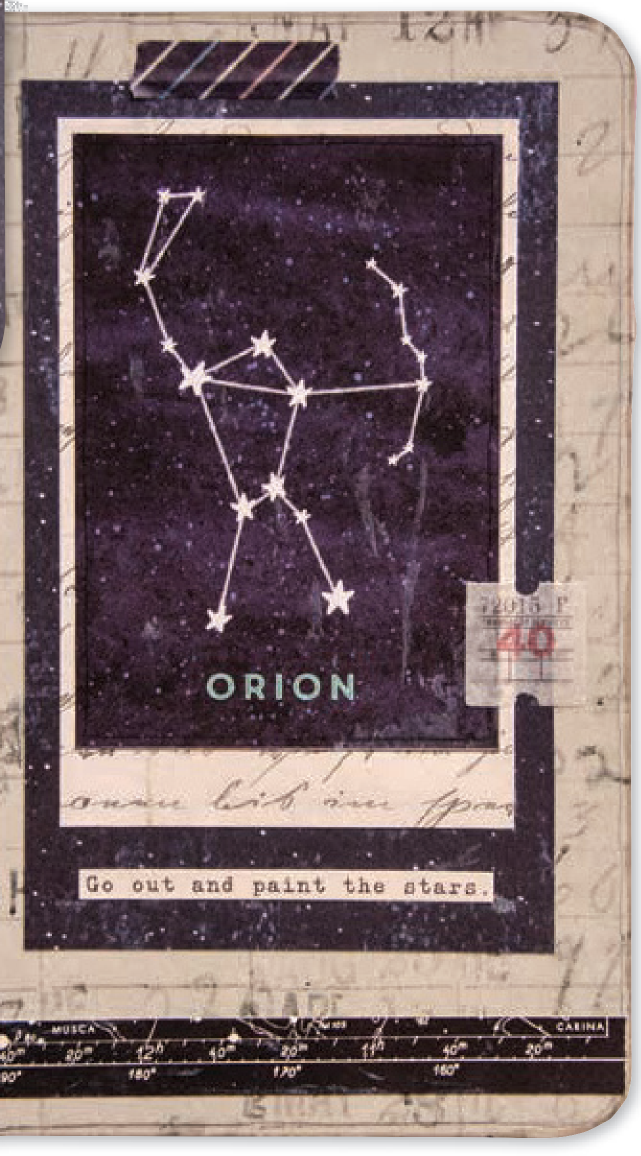
For my moon journal, one of the consistent elements came from a sheet of space-related phrases I discovered in my stash of supplies. I decided to cut these phrases apart and add them to the pages as my journaling. I frequently use quotes or phrases instead of more extensive journaling. »


URGENT
4 ADULT 4
3 TICKET 5
HEISER PHARM
Stars can't shine
without
the darkness.
43 41 58 62 73 86

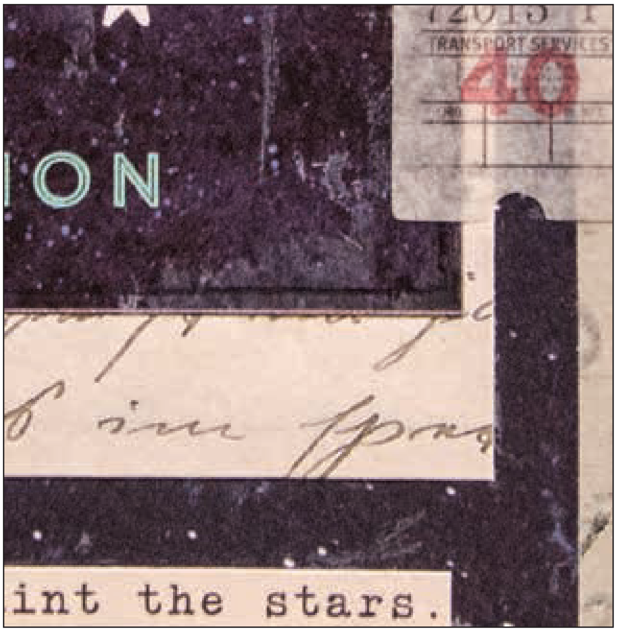
Each page combines a mix of old and new materials. I think of this journal as a sort of textbook about the mysteries of space. While the various elements may contain factual information, the combination of elements creates an imaginary universe. The addition of the winged human characters reminds me that we are just small observers of a great, big universe.

EXPLORING A THEME

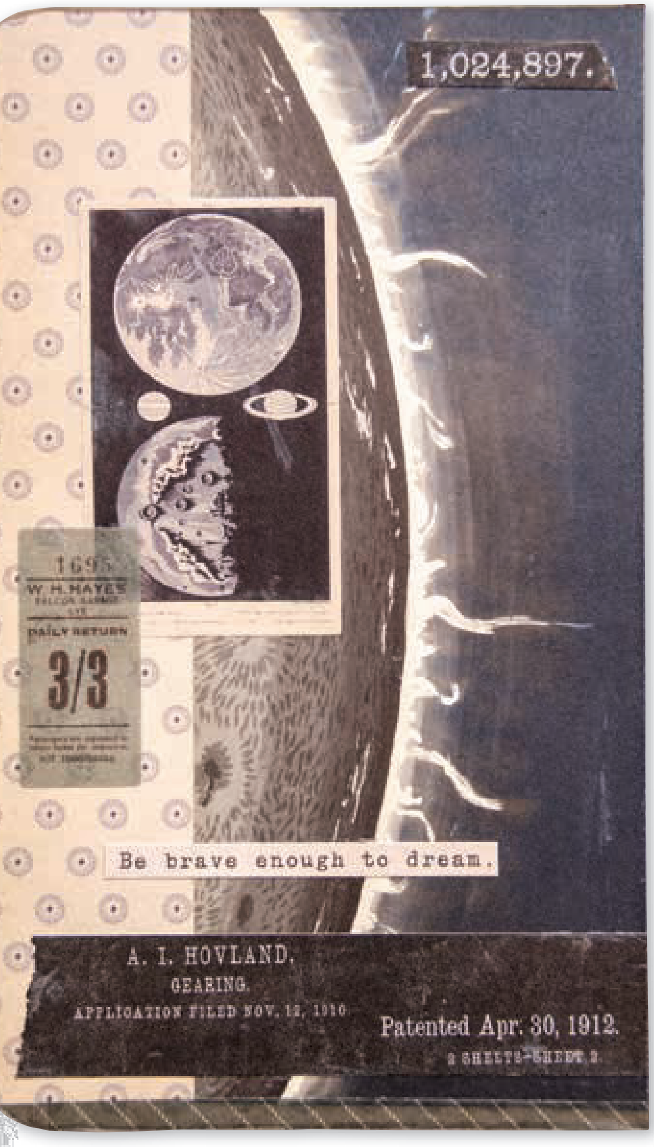
To create the journal, select a board book with a spine that is not attached to the pages of the book. Using a craft knife, cut the paper spine off at the edges of the cover. Discard the spine or save it for another project. Use a marker to color the edges of the cover and pages.

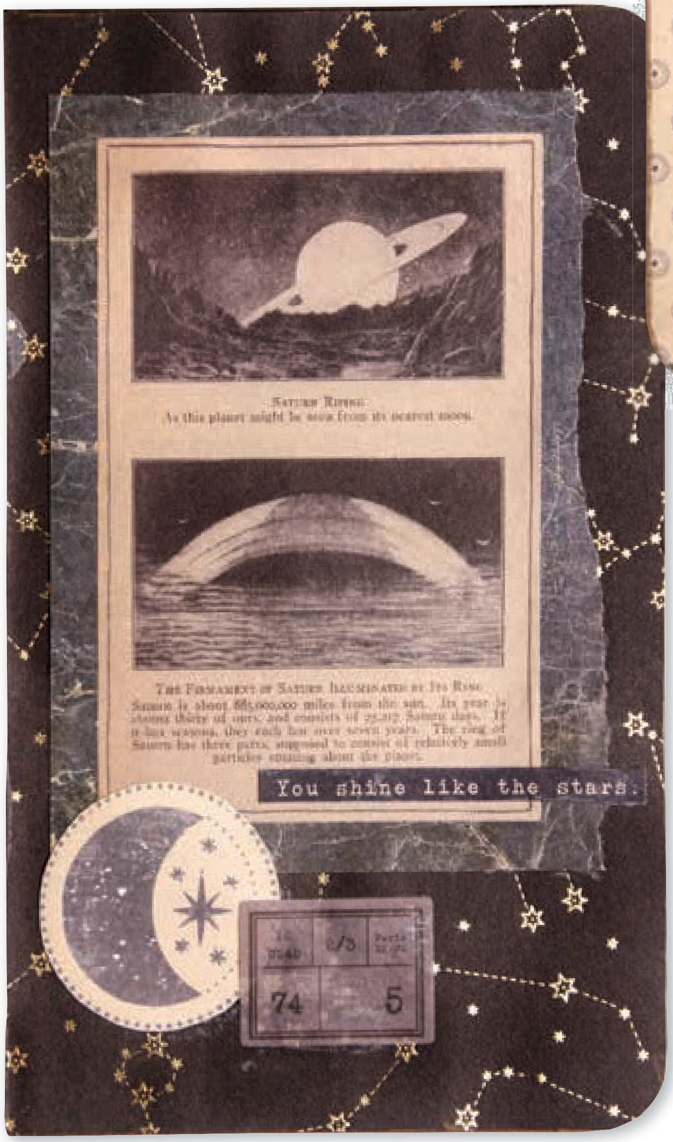

ORION
72015 F
40
Go out and paint the stars.
MUSCA
CARINA

DETAIL


ION
TRANSPORT SERVICES
40
int the stars.

Cover the pages of the journal with new and vintage papers. Add more layers of paper and ephemera that relate to the theme. For this journal, the words were cut from a piece of patterned paper that was filled with moon- and sky-related phrases. Phrase stickers or other printed words cut into strips could also be used. Glue the phrases to the journal pages. Cover the spine with a strip of fabric using strong double-sided tape and attach the fabric to the front and back covers.


1,024,897.
1695
W. H. HAYES
DAILY RETURN
3/3
Be brave enough to dream.
A. I. HOVLAND.
GEARING.
APPLICATION FILED NOV. 12, 1910.
Patented Apr. 30, 1912.
2 SHEETS-SHEET 2.


Saturn Rising
As this planet might be seen from its nearest moon.
The Firmament of Saturn Illuminated by Its Ring
You shine like the stars.
74
5

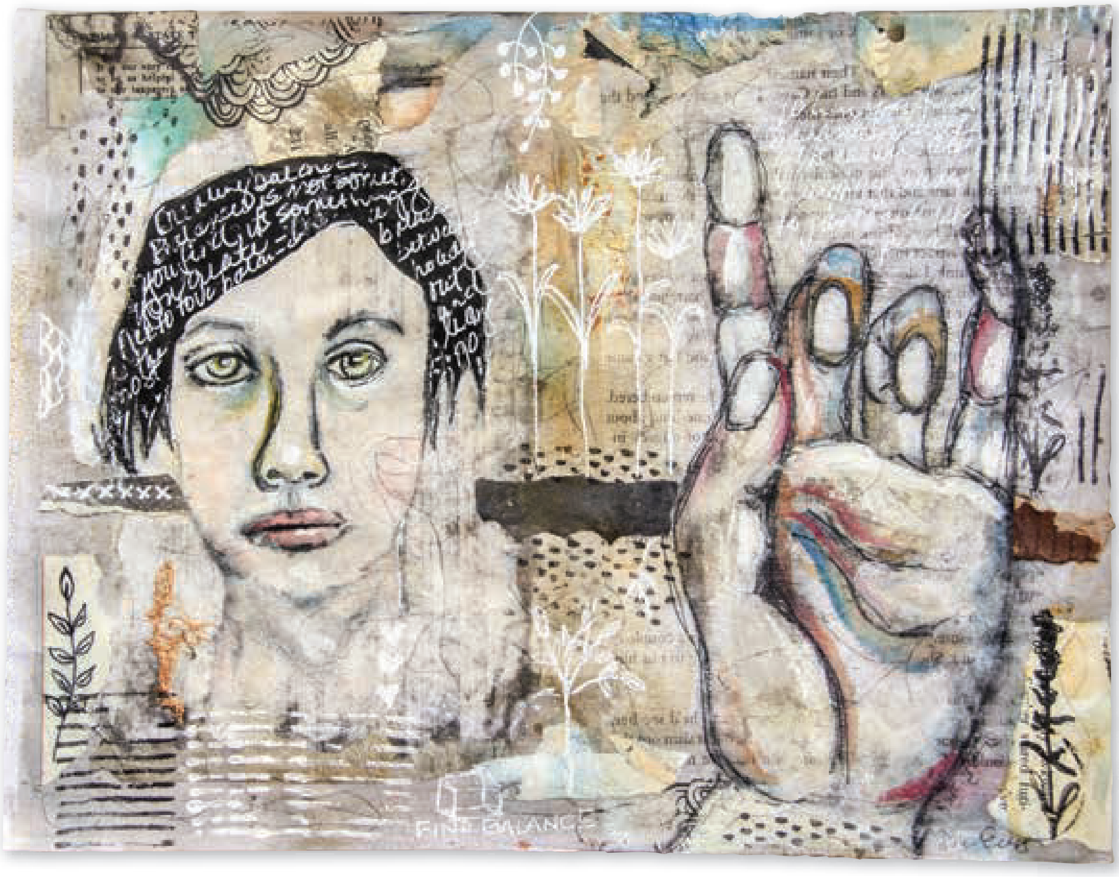
TIPS

- When creating an art journal from a board book, remove the paper spine first, if it is not attached to the pages; this will allow the book to expand to accommodate the materials you are adding.
- Use a marker or paint pen to color the edges of the board book pages before you add collage elements to help prevent the ink or paint from bleeding onto the papers used on the pages.
- Store ephemera, patterned papers, stickers, etc. related to the same theme in one place so you can easily gather materials when you want to create something within that theme.

Diane Adams lives in Champaign, Illinois. She enjoys creating collages and art journals using a combination of new and old materials. Diane can be reached at diane@twospotteddogs.com *and on Instagram (@twospotteddogs).*

Raw
COLLAGES

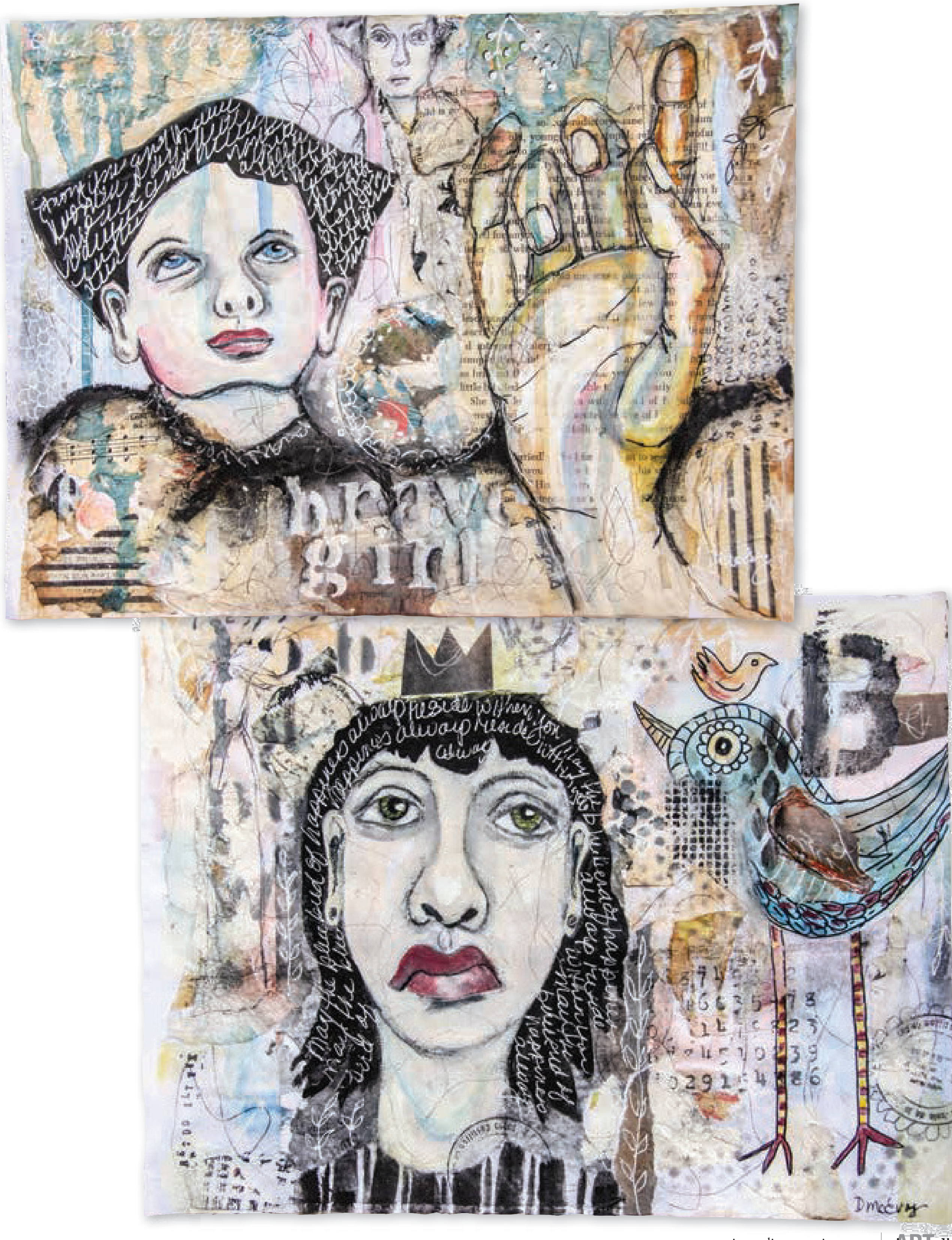
BY DEBORAH SOUTH MCEVOY



I created this journal after taking an online class from Kate Thompson during which I learned so many new techniques. This journal started out as a mixed-media paper pad, in which I was going to create one page for the class, but I ended up creating a collage on each of the empty pages. I love how every page turned out so differently. I was able to use my own art, either photocopied or drawn, and captured some amazing emotions on the page.

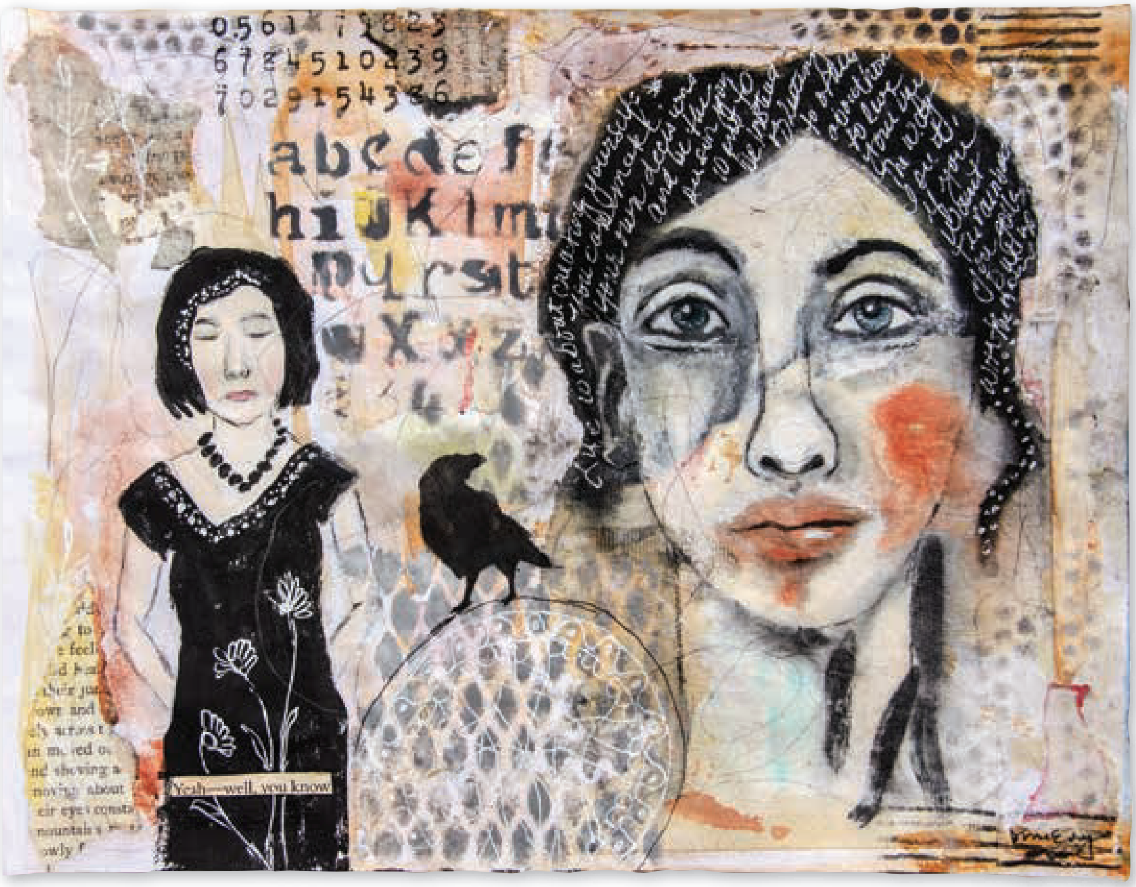
This is the largest journal I have created, and filling up the page had its pros and cons. A pro was that I could go bigger with the images I used or created, while a con was that having so much space to fill could be difficult at times. »

THE **initial project** WAS JUST ONE **collage** PAGE FOR THE CLASS, BUT THE FUN AND **newness** DREW ME INTO ONE **page** AFTER ANOTHER.

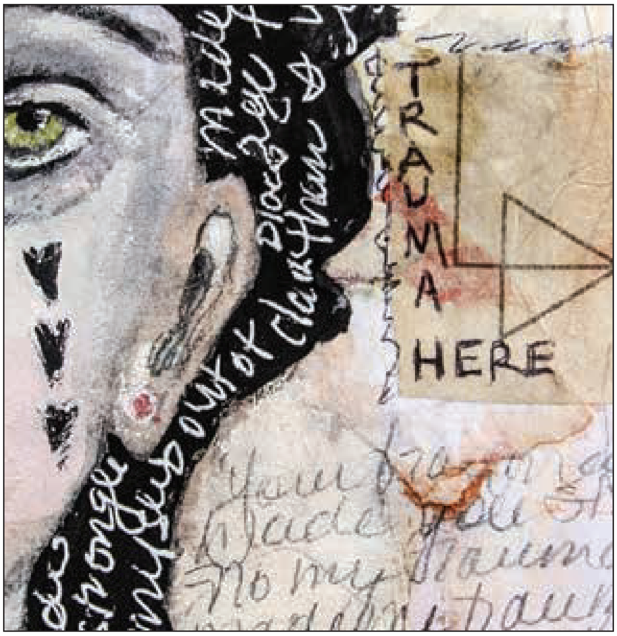

brave girl
B
DMcCurry

BUILDING A NARRATIVE

On many of the pages I did a transfer image of my artwork. I created the transfer by printing a copy of the image from my computer, applying a thick coat of gel medium to it, allowing it to dry, and then rubbing off the paper. I was then able to glue the image to the page. After adding the image, I began to draw either another face or object that would relate to the transfer. My goal was to create a story on the page and allow the viewer to build their own narrative or relate to what was in front of them.

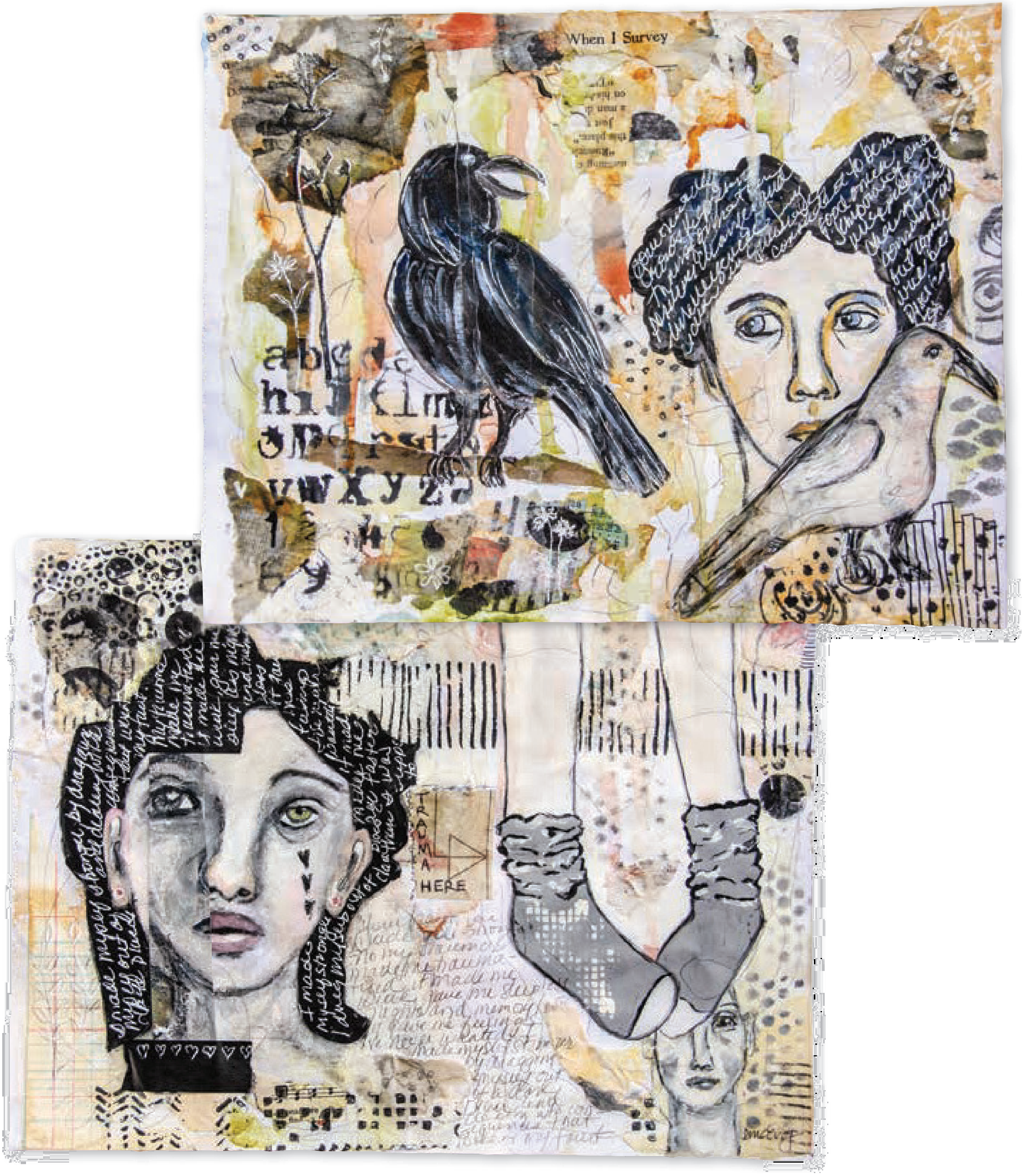


DETAIL

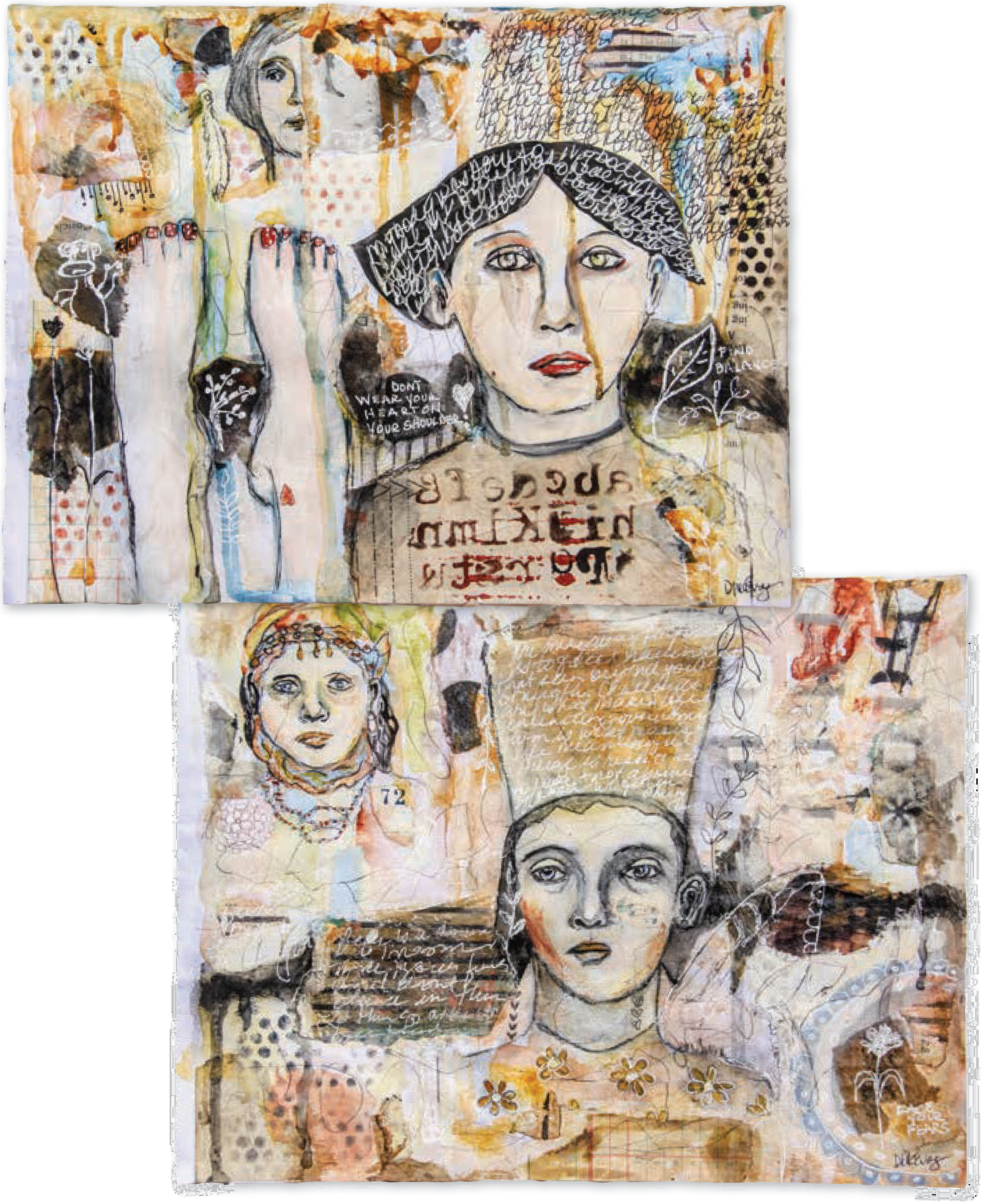


Art Goals

I want to find an art gallery to showcase my art and represent me.



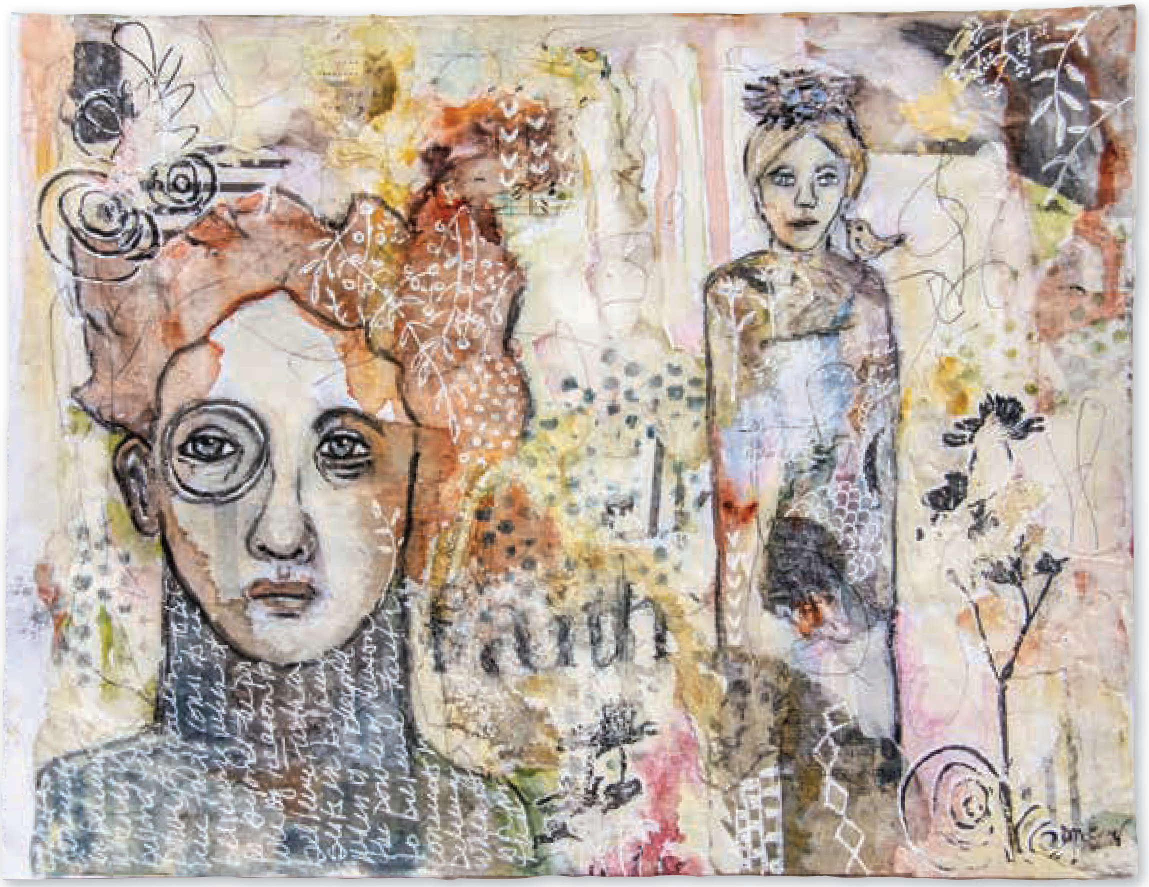
The next step was to add paint (acrylic and watercolor) and drips of watered-down paint, along with small bits of ephemera and paper scraps. Kate teaches a technique I used often in this journal, which is how to create your own ephemera by layering different papers (lots and lots of layers), allowing it to dry, and then peeling away the bits into small pieces of ephemera. Next, I added scribbles with pencil, toned-down objects with warm ivory paint, created doodles with white gel pen, and added stamped images/words along with stenciling. I was drawn to use an organic palette of colors throughout the journal to give it a cohesiveness, and earth tones are soothing to me. I used gel medium to glue everything down. This was a labor of layers upon layers. »


DONT WEAR YOUR HEART ON YOUR SHOULDER
FIND BALANCE
72
FACE YOUR FEARS

SOMETHING NEW

This journal was so different from what I have previously done with collage; it was challenging yet so much fun. The large size of the page was intimidating at first, but I worked through that quickly. The initial project was just one collage page for the class, but the fun and newness drew me into one page after another.

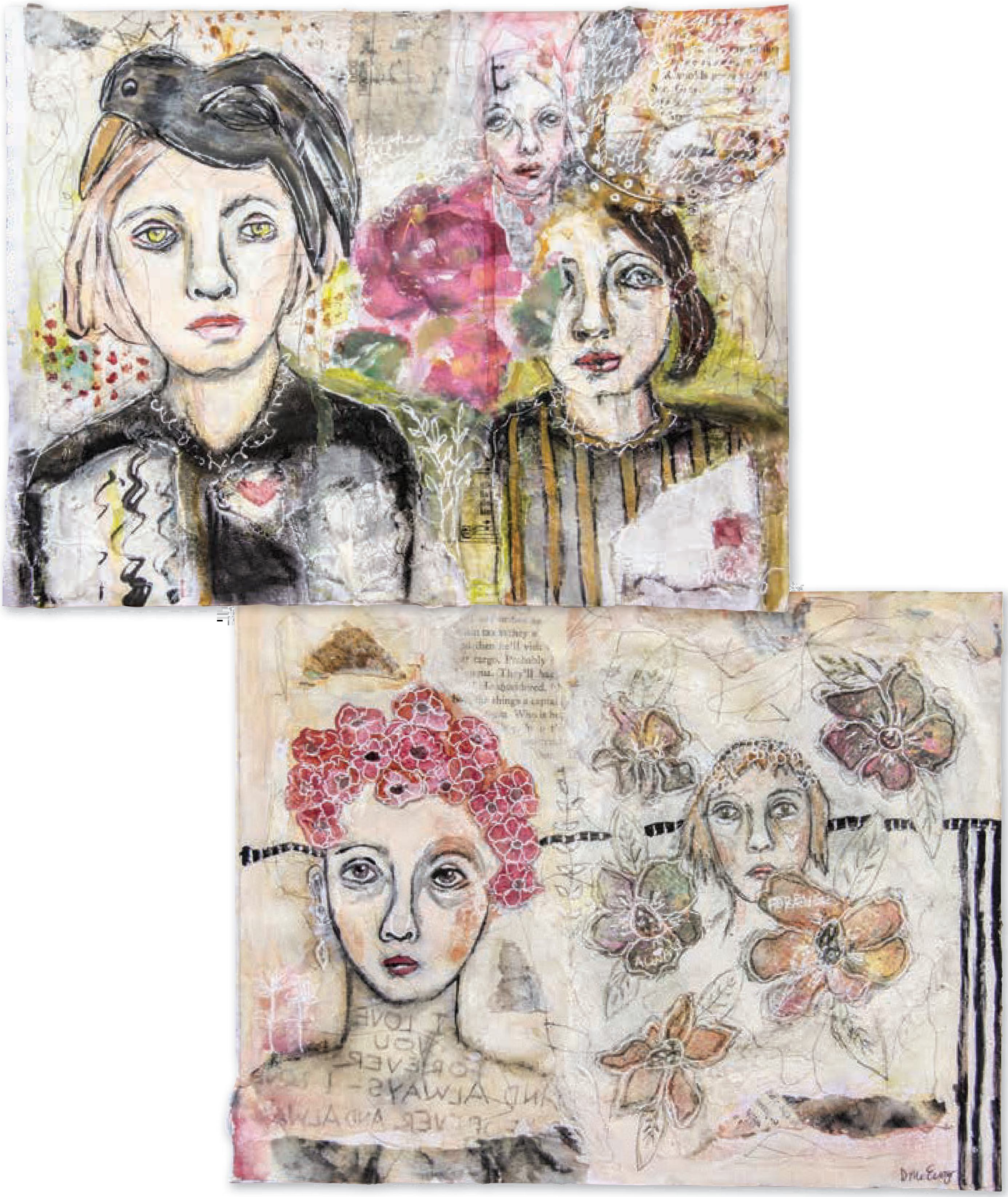
> MY GOAL WAS TO **create** A STORY ON THE PAGE AND ALLOW THE VIEWER TO **build** THEIR OWN NARRATIVE OR **relate** TO WHAT WAS IN FRONT OF THEM.



It took me about a week to finish the whole book, during which I played daily in the journal. Before I knew it, the book was filled, including the cover! I am pleased with the "rawness" and texture that emerged. I loved that I was able to use copies of my own work as I reinvented each piece. »

TIPS

- I highly recommend taking online classes from artists whose art speaks to you. You can find many classes that are free, although the one I took from Kate Thompson was very reasonably priced. Classes keep you fresh, and new ideas and techniques are always great to add to your artist toolbox.
- When you're on a roll with your muse at your side, keep going … keep the flow. When you get stuck, walk away, take a picture on your phone to get a new view, and then come back to it with fresh eyes.
- Don't be afraid to stretch your limits in your art. Start thinking outside the box. Just start with one layer. …
- Don't be afraid to tear your art into pieces. Many times, I will draw or paint a face, and then tear it down the middle. I've glued the two pieces back together, leaving a space between, and then sewn them as if it were mended. This technique can make a very unique page.



Deborah South McEvoy is a self-taught artist. She wants her audience to contemplate her pieces and arrive at their own meanings or story as they bring their unique experiences to the viewing of the art. Her journal pages evolve as she prepares the page with layers, textures, and limited hints of color. Deborah also loves to add bits of sewing, ephemera, mark-making, and sometime found objects (sticks, feathers, buttons, etc.). You can visit her eBay store (deborahsouth), where she offers mostly abstract portraits and some journals.

LISTS TO
Elevate The Everyday

bella GRACE
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1,000+ Ways to Add Bella Magic to Your Life
A Collection of Our Favorite Lists Including:
Finding Calm in a Chaotic World
Ways to Cape Up and Be Your Own Wonder Woman
How to Travel the World Without Going Anywhere
Plus Space to Make Your Own Lists

VOLUME 3

A third installment of our popular keepsake edition, ***Book of Lists,*** has arrived! For the past 10 years, ***Bella Grace*** has shared outstanding lists that capture the beauty to be found in everyday life. ***Bella Grace: Book of Lists*** combines some of our favorite lists and listicles we've ever published into one special compilation you'll want to revisit again and again for inspiration.

NOW
Available

68 Small Leaps
Out of Your
Comfort Zone

BY CHERYL LEWIS

Change a daily routine
Celebrate a new holiday
Learn about a new religion
Read a new genre of book
Indulge in a new cuisine
Get your ears pierced
Play in the rain
Travel to a different country
Sing out loud
Get creative
Volunteer
Challenge your beliefs
Hang laundry outside to dry
Learn a new skill
Treat yourself to dessert before dinner
Do one nice thing daily
Study a new language
Redecorate
Face fears
Color in a coloring book
Try an unusual recipe
Buy something you never have at the grocery
Walk backwards
Learn a new word for the day

Take the initiative to entertain
Write with your non-dominant hand
Introduce yourself to someone new
Try new clothing choices
Take a new route to work
Detox from digital devices
Visit a new place in town
Take a dance class
Listen to new music
Take yourself out to eat
Watch something different on TV
Skip the news for the day
Write with a glitter pen
Order a new coffee at Starbucks
Declutter
Eat outside
Try being a vegetarian for the day
Sleep on the floor
Sit somewhere different
Wake up earlier
Ask someone for a recommendation
Respond differently

Skynesher

32 book of lists | 2025
BELLAGRACEMAGAZINE.COM | book of lists 33

53 Ways to
Find Calm in a
Chaotic World

BY CHERYL LEWIS

Seek out quiet time
Take early morning walks
Keep a gratitude journal
Limit the news
Enjoy a spa day
Take deep breaths
Switch phone to silent
Meditate
Substitute reading magazines with ads for books
Limit shopping
Disconnect yourself
Close your eyes
Go have lunch with a friend
Set a relaxing atmosphere
Write a book
Declutter your home
Wear headphones
Do less
Adopt a mantra

Take a power nap
Do something silly
Listen to birds chirping
Take a vacation
Smile and serve
Listen more
Start journaling
Watch the sunset
Visit the library or bookstore
Limit the internet
Do it completely
Wake up earlier
Let it go!
Start a blog
Develop rituals

Sestovic

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Simple Ways
to Light
Yourself Up

BY LAURA GOLDSTONE

- Set an intention for the day — something you want to do, a way you want to feel, or anything that inspires you to live your day the way you want.
- Commit to taking one picture each day for a week of something that matters to you.
- Pick up that book that's half-read on your nightstand and don't stop reading until you've hit the back cover.
- Hide a sweet treat in your desk drawer for a little surprise in the future.
- Add completed tasks to your to-do list so you can check them off and feel accomplished.
- Write a letter of gratitude to yourself — then seal it up and mail it to yourself.
- Hang an inspirational quote on the wall of your office or bedroom.
- Go outside, look up, and find three different shapes in the clouds.
- Paint your nails a bold shade that makes you feel energized.
- Print out your favorite photos from your phone or cut images out of magazines and create a collage of things that make you happy.
- Make a list of 10 things you're really good at, for a little morale boost.
- Buy yourself a fancy notebook — maybe the leatherbound kind with a long string that wraps around it like a hug.
- Bake a small batch of your favorite cookies — and unapologetically enjoy more than one.
- Ask your spouse, partner, or friend to tell you three things they love about you.
- Doodle your name on a blank sheet of paper in various fonts, colors, and sizes.
- Watch a movie from your seemingly never-ending "to-be-watched" list.
- Find a local restaurant offering afternoon tea and make a reservation for the near future.
- Name your favorite color then try to identify five items around you that are the same color.

Endlines TK

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Small Things
WORTH Savoring

BY KIM HAYES

Being a photographer, I am privileged to see a lot of beautiful moments. I love my job. I also love taking photos and videos for a nonprofit in Kenya, which uses promotional materials about the kids at the organization's schools and feeding centers.

Even though photography is something I am passionate about, it keeps me very busy. I am trying to slow down and take in each experience, and to savor the small things, appreciate the ones I love, and enjoy each day.

Here are the things I enjoy most in my life:

1. the first sip of coffee in the morning, especially if it has whipped cream and cinnamon
2. the sound of my husband laughing when he's really tickled
3. puppy snuggles in the morning and how excited he gets when I mention breakfast
4. when my husband pulls me close in his sleep
5. his arms
6. the calmness I feel when I am running
7. the satisfaction that I get when I finish a hard workout
8. butterflies on my rose bush outside my office window
9. feeling the wind change as a storm blows in
10. the sound of the kids singing in Kenya
11. laughing with good friends
12. coming home to Texas and good Mexican food
13. Safari sunsets
14. the sound of my skis slicing through the snow
15. swimming in the Indian Ocean, looking for starfish
16. watching a groom see his bride-to-be for the first time on his wedding day
17. sitting on my back porch while it's raining
18. 9 a.m. or 10 sometimes coffee dates with God on my back porch
19. the embrace of a friend I haven't seen in a long time
20. hosting parties and watching my guests have fun

Kim Hayes is a wedding photographer based in Fort Worth, Texas. Visit her online at kimhayesphotos.com.

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25 Unexpected
Ways to Cozy-Up

"Cozy" does not have to be about fall, winter, or even summer weather. It's a concept that encompasses our individuality, the things that we love and things that we love to do, whether that happens to be reading alone by candlelight or surrounding yourself with loved ones. Let's put aside those wonderful hot beverages, blankets, and warm baths for a moment while we ask ourselves to think a little outside of the box. Here are some unique, wunexpectsd ways to cozy-up.

1. After a long work week I look forward to waking up early on Saturday just as the sun is beginning to rise. I watch the light enter my kitchen windows as the coffee brews and the house is still quiet. It makes me feel cozy and inspired for a new day full of potential.
2. The rain tapping against the roof and windows all day long while I go through my record collection.
3. My grandma's kitchen table is my cozy place. At 97, she still shares the best stories and laughs from the past. My times with her are always magical, and our bond just gets stronger.
4. I love writing at 3 a.m. in the morning. It's an enchanted hour when everyone is asleep and I can easily slip into my stories and my writing flows naturally without outside distractions.
5. Walking into my favorite garden shop and smelling the fresh soil and seeing all the beautiful plants and garden whimsy.
6. Walking on the grass barefoot after a rain. There's a fresh smell of moss and minerals, and the feel of earth under me is tranquil. Nature is poetry and where I find much of my creative inspiration.
7. My love gave me the best gift last year for Christmas. Deep in our forest he planted me a solar lamppost! Now I can take a stroll in Narnia anytime I wish and feel the cozy comfort of my childhood stories and safe place. »

Fotostorm

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Bella Grace: Book of Lists Volume 3 is now available on newsstands. Order your copy at **bellagracemagazine.com** or by calling 1-877-782-6737.

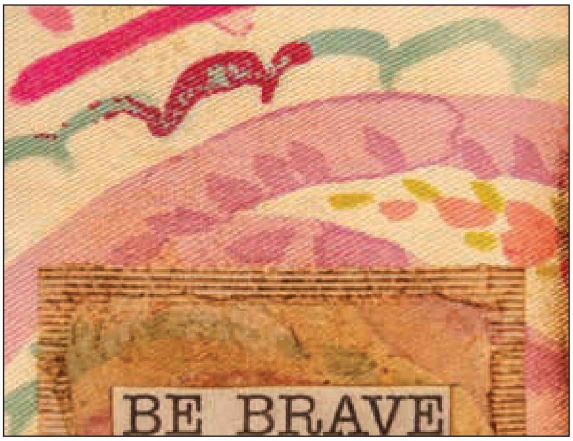
What three supplies would you recommend to a first-time art journaler?

Deborah Fay D'Onofrio

Gesso (black and white): it is grand for supplying texture, covering up something I'm not happy with, and blending colors I want to soften, push back, or unify into a cohesive story. Walnut ink: spraying it on pages, tags, fabric, and collage scraps adds immediate dimension, antiquing, dappling, etc. Black Stabilo ALL pencils: for mark-making, blending, and outlining, either dry or with a wet paintbrush.

Karla Alg

Scraps of painted paper; handfuls of colorful ephemera; and a glue stick to glue it all together.



Artwork by Peggy Tunnell

Janice Long

Watercolors or art crayons; an old magazine or vintage book for images; and markers/pens for writing/mark-making.

Lynne Moncrieff

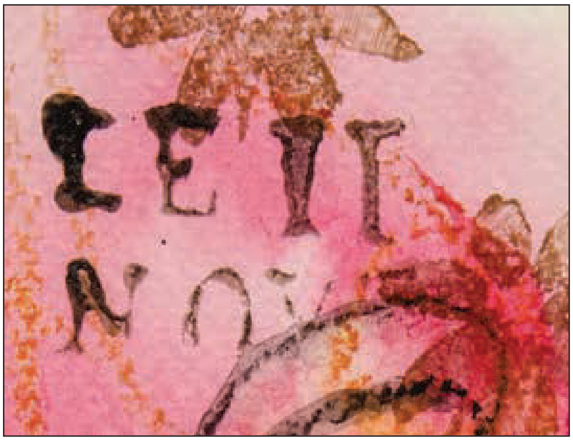
It's difficult to narrow it down to three! A favorite adhesive (mine is matte gel medium); a black Stabilo ALL pencil; and walnut ink crystals.

Narah Kimberly Minardi

Acrylic paint; various papers; and an extra-fine-point waterproof pen.

Diane Adams

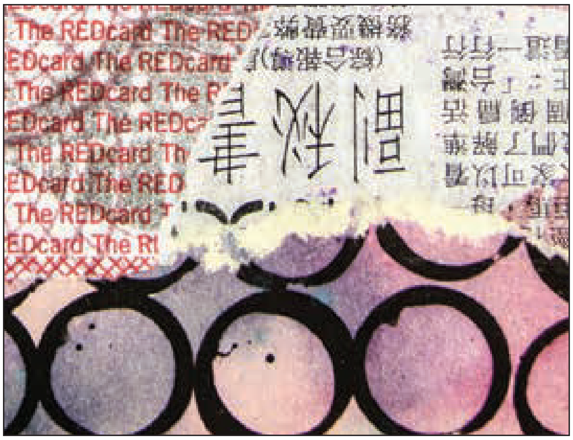
Three of my favorite supplies are an UHU glue stick; a variety of recycled and vintage papers; and a mechanical pencil.



Artwork by Janice Long

Debbie Leggett

Collage materials: magazines, flyers, advertisements (modern and vintage), and the free and paid offerings at collagesoup.com to start your collage farming. Acrylic markers: various colors, especially black and white, and nib sizes (Posca pens are great). Watercolor paints and brushes: use them to make your own fodder.



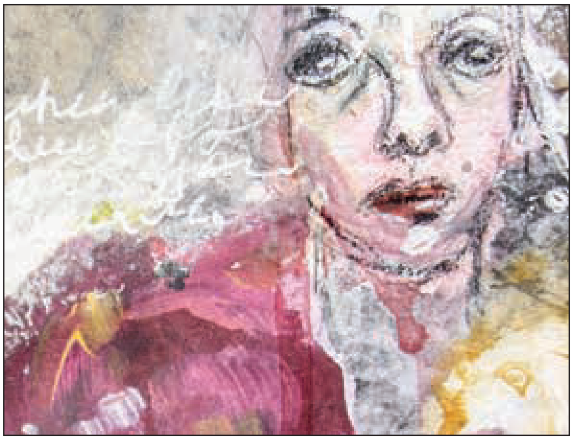
Artwork by Karla Alg

Anita Driessen

Matte gel medium: for adhering paper and other ephemera. A black Stabilo ALL pencil: these write over most surfaces and act as a watercolor pencil as well (add a little water for shading and adding tone). Cheap craft paint: these are the best because they can act as transparent washes when watered down a bit, and they're not as "precious" as the more expensive brands.

Peggy Tunnell

I recommend a small simple journal of blank pages; washi tape (and a good glue stick to reinforce the washi tape); plus, scrap papers.



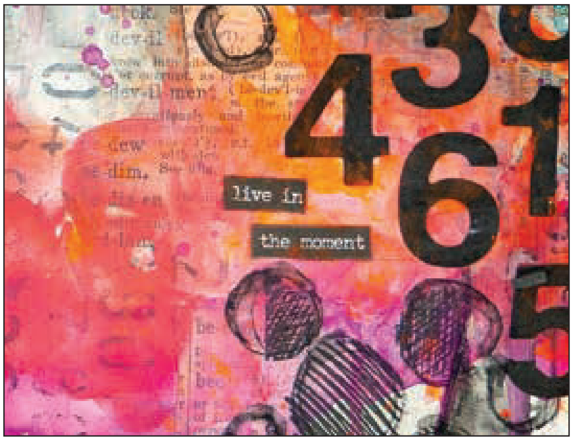
Artwork by Deborah South McEvoy

Lynn Thorson Mourer

A first-time art journaler only needs a small sketchbook, a glue stick, and a magazine to tear up to make wonderful collages.

Nancy Bales

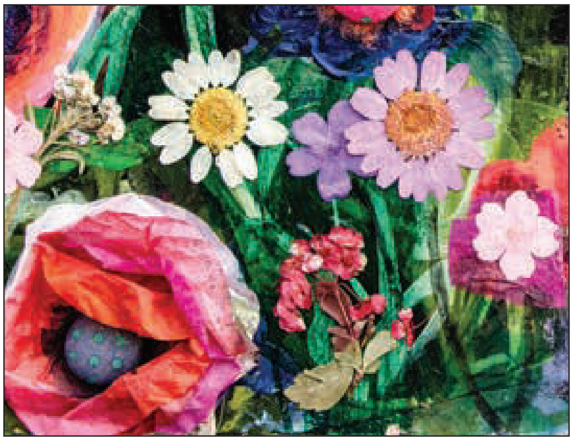
Baby wipes: I know it sounds silly, but this is the number-one thing I use in the studio. Glue sticks: they are the cleanest and most effective thing I use. For the last thing, shake it up and see how it makes you feel — you know when you are making something that speaks to you.



Artwork by Nicole Watson

Janet Reid

First, I would recommend a simple journal that will lay flat with heavy enough paper to handle wet media. Second, buy good-quality glue, such as a matte gel medium, in both liquid and gel form. And third, begin collecting materials that interest you — look at everything as possible collage and journaling fodder!



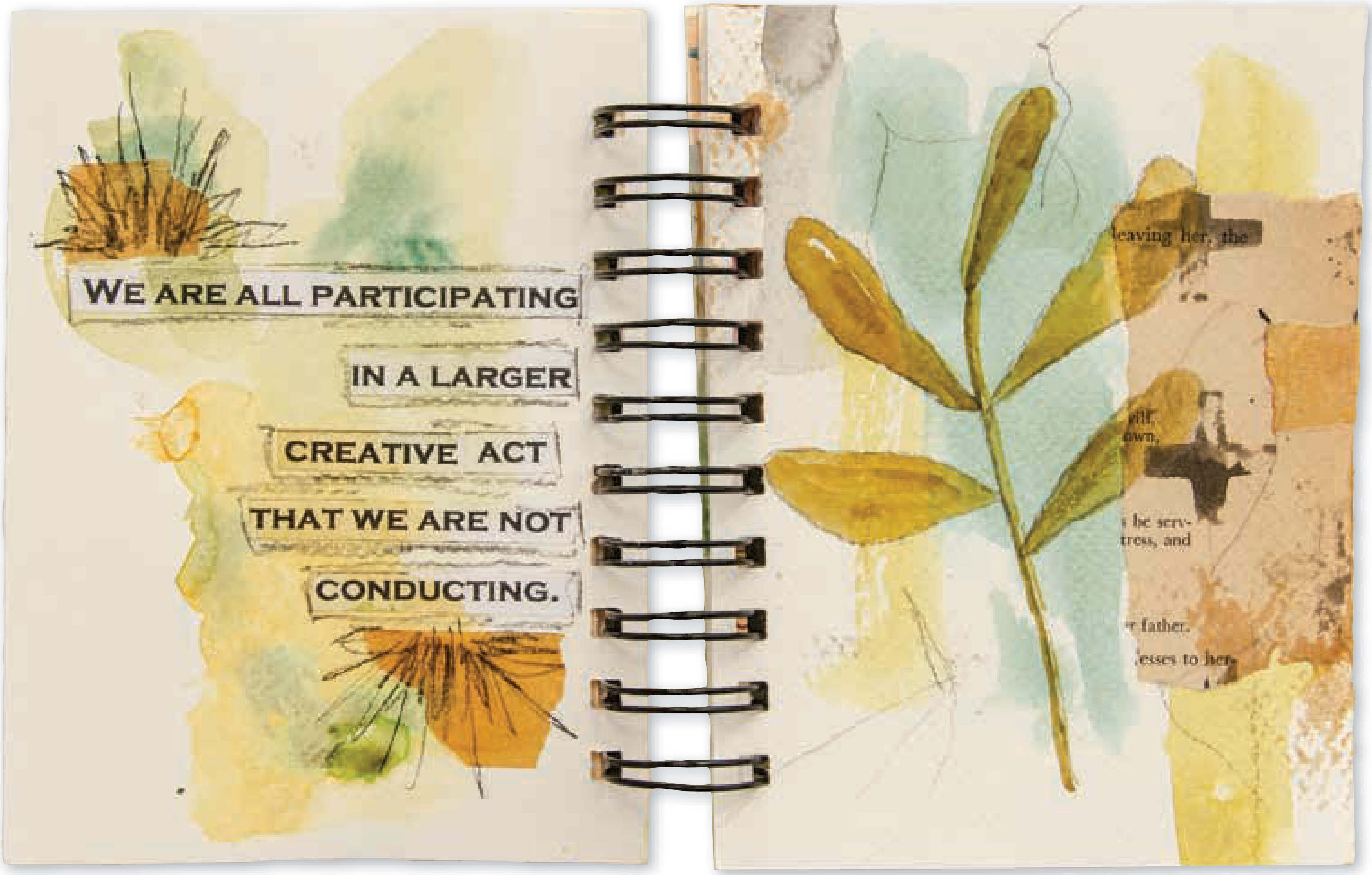
Artwork by Anita Driessen

Deborah South McEvoy

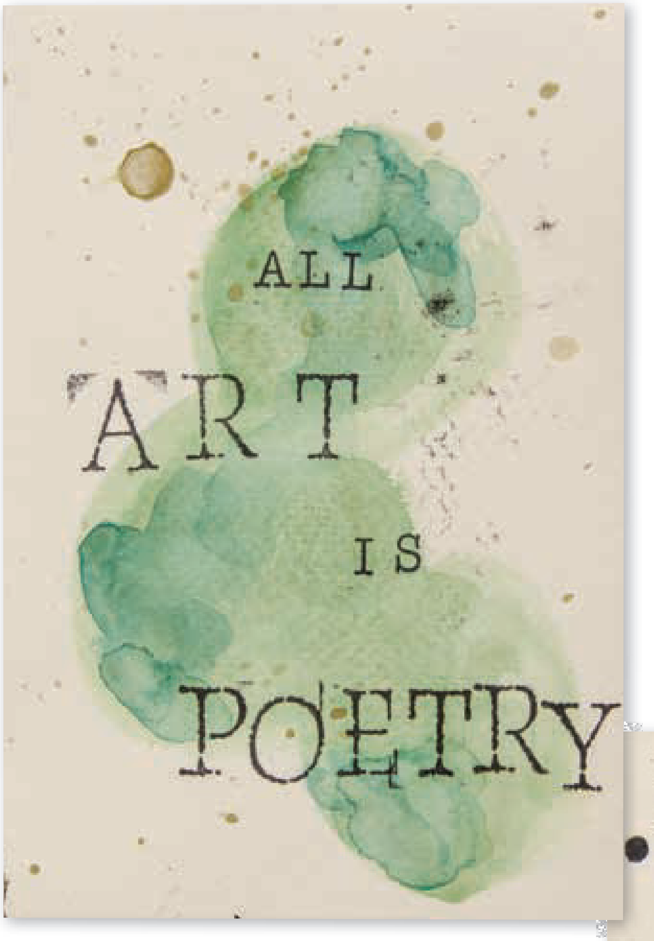
For someone new to art journaling, I would recommend a glue stick; watercolors; and a black Stabilo ALL pencil.

A PAPER
Zen Garden

BY JANICE LONG

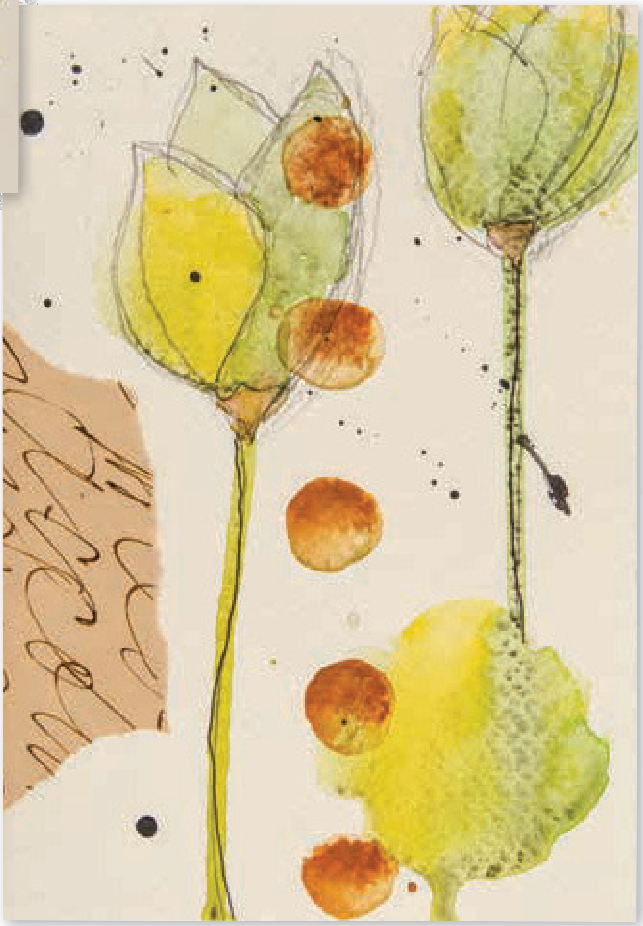

WE ARE ALL PARTICIPATING
IN A LARGER
CREATIVE ACT
THAT WE ARE NOT
CONDUCTING.

I didn't realize I was creating a paper Zen garden until I was finished. This project began as a desire to create rustic, minimalistic pencil sketches of flowers and leaves on watercolor paper. My art and journaling lean toward a less-busy style, and I liked the way the pages were working out; they were peaceful and quieting to gaze upon. I was also interested in trying something a bit more abstract but still keeping the same quiet feel. I kept the watercolor background but included scraps of music folio covers and some mark-making.

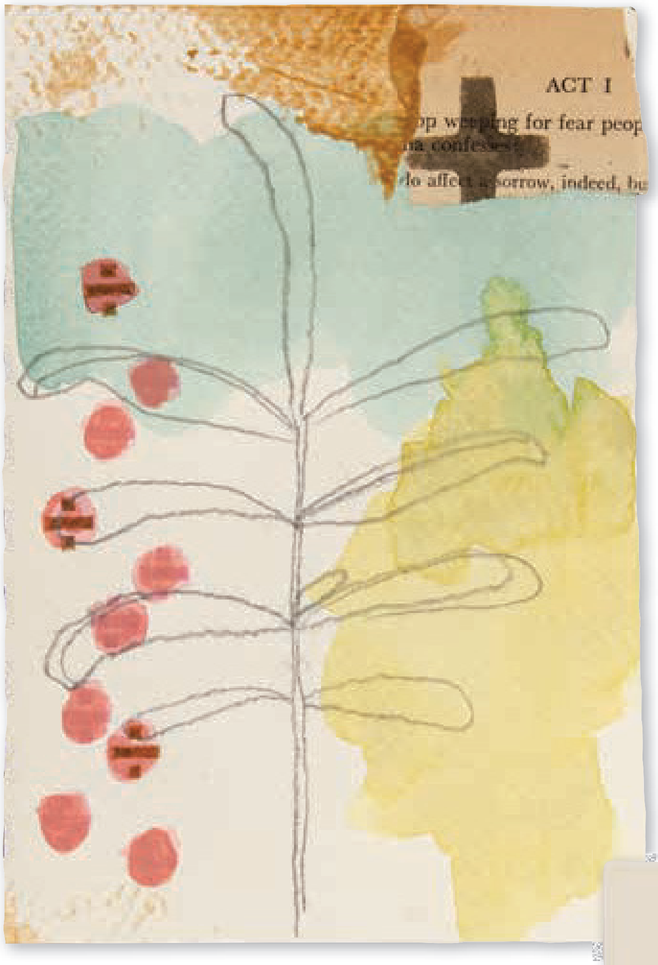


THE CREATIVE IMPULSE

While I was working on those pages, I became aware of Rick Rubin's book, "The Creative Act: A Way of Being" (Penguin Press, 2023). I checked out a copy from our local library so I could preview it, and was drawn in to his spare prose and meditations on what it means to be creative and where he believes that the creative impulse comes from. Intuitively, and without much thought, I realized some of the ideas in his book would be a nice addition to the rustic floral and abstract pages. »



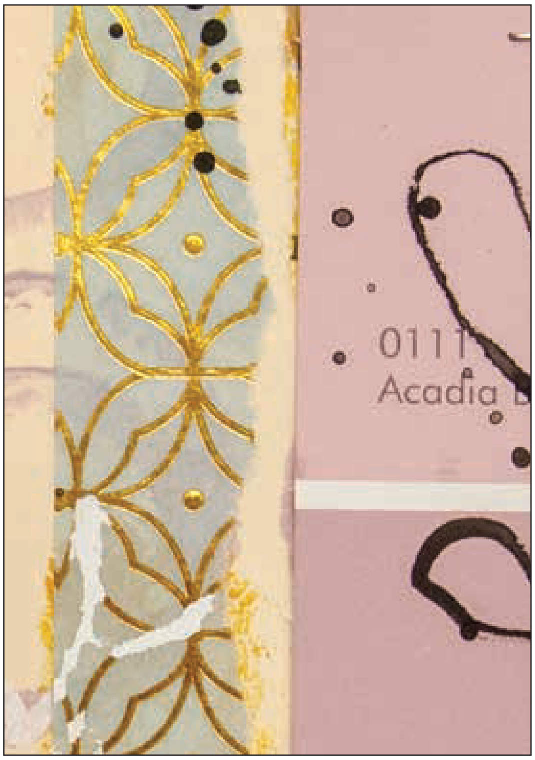
WHEN THINGS GET *chaotic* IN OUR WORLD AND LIVES, WE CAN *retreat* INTO QUIET AND *beauty* WITHIN OUR ART JOURNALS.


ACT I
op weeping for fear peop
na confesses?
do affect a sorrow, indeed, bu

Art Goals

To continue creating art journaling pages to remember my late parents, which has really been healing for me — it's like giving them a hug.

DETAIL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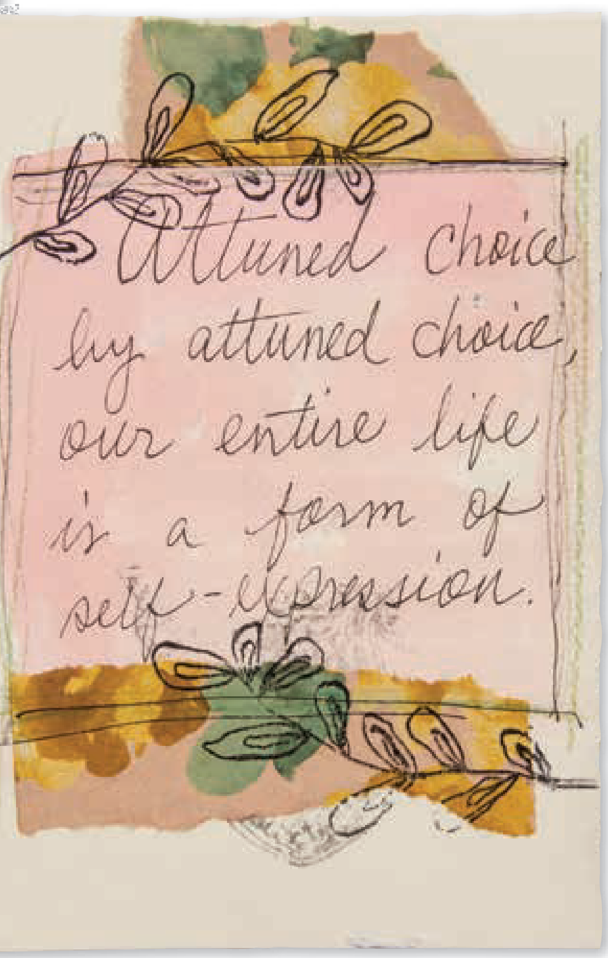
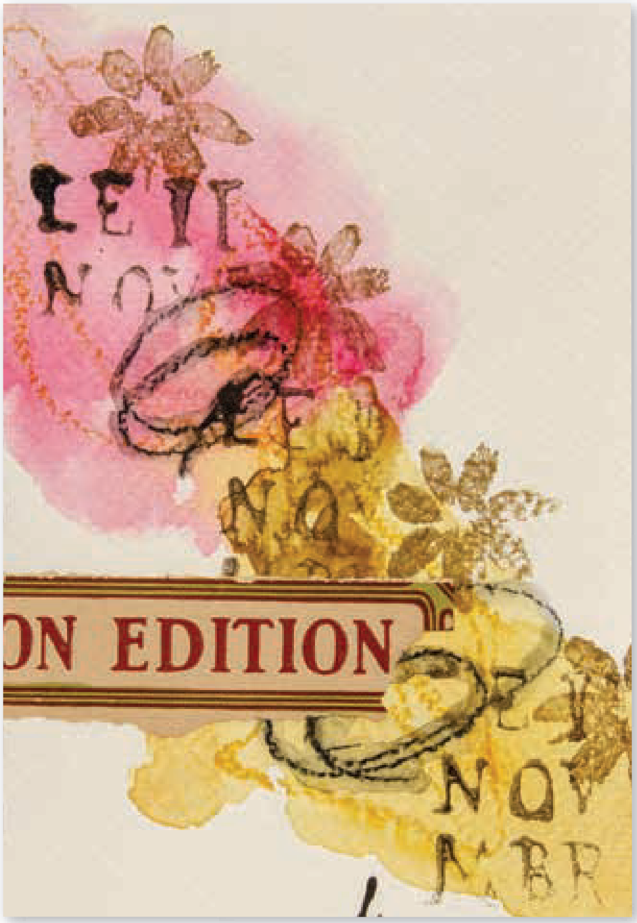
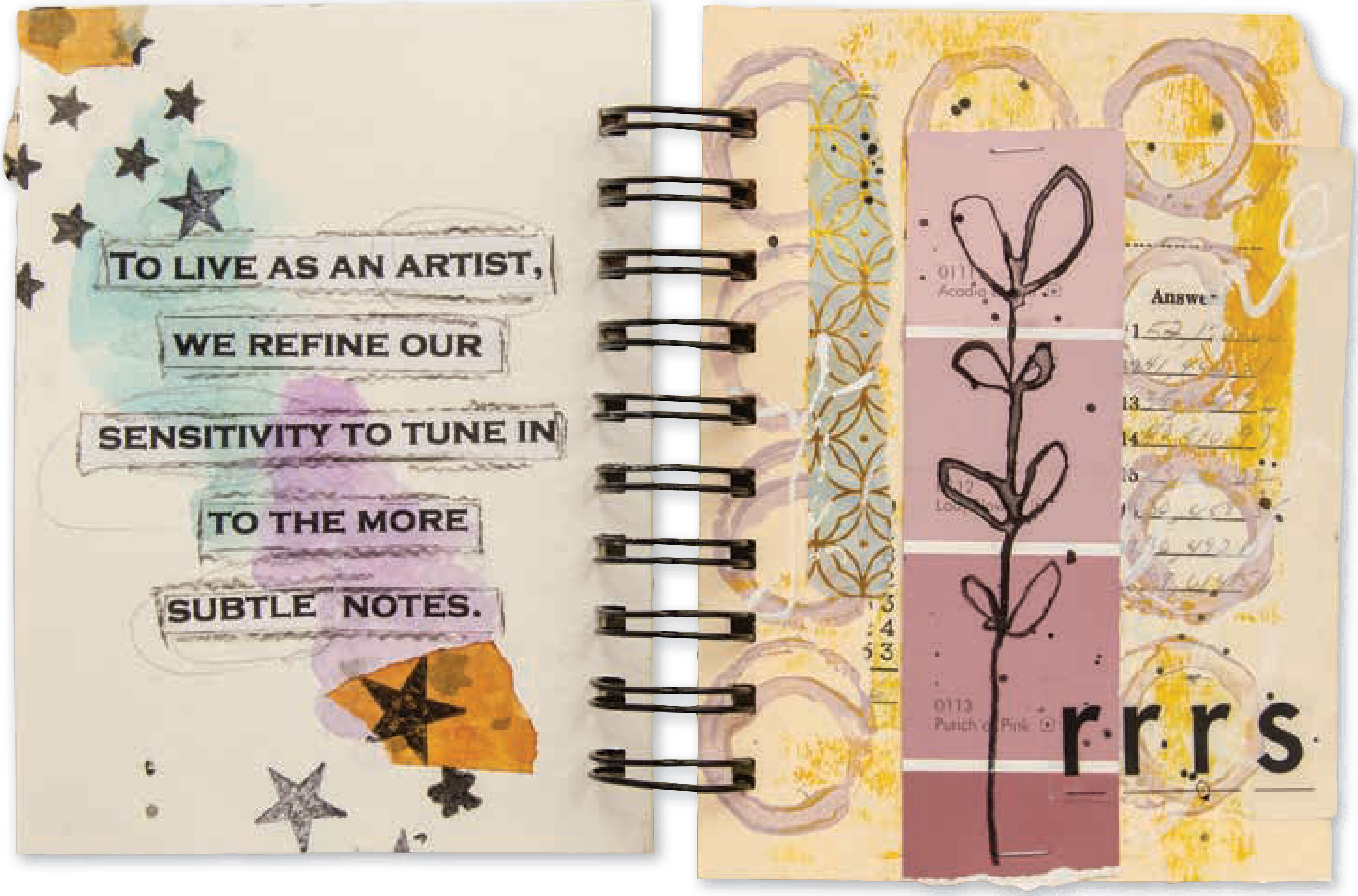

Attuned choice
by attuned choice,
our entire life
is a form of
self-expression.

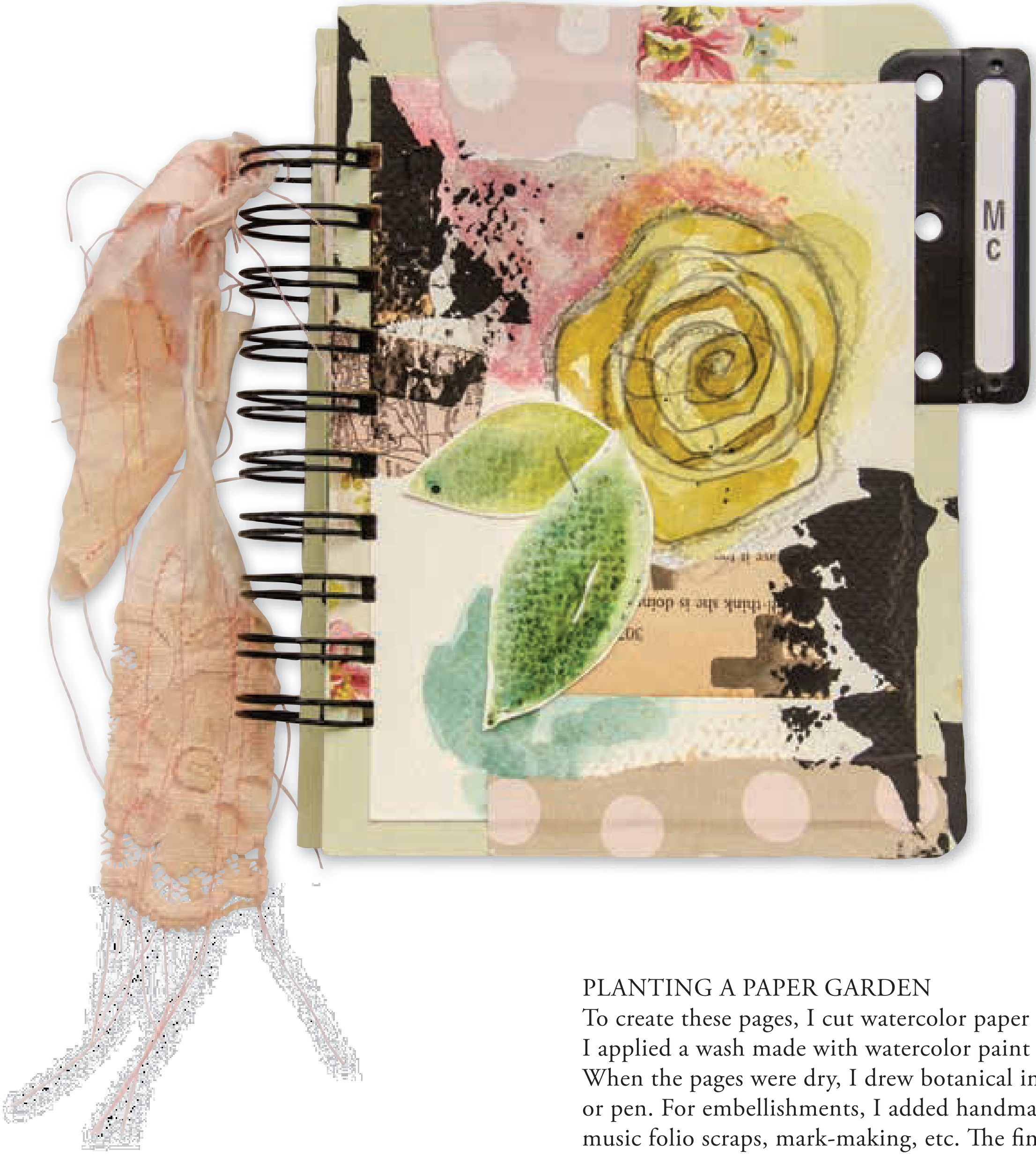


A PLACE FOR MEDITATION

When I was done, I realized that, together, the quiet drawings combined with the thoughtful musings created sort of a dry Zen garden you might find in Asia. Often found in monasteries or temples, these spare, quiet gardens are created to provide a peaceful place to meditate. I realized the quieter botanical pages provided a place and space for the philosophical quotes. Now all I needed was a tree to sit under and a babbling brook.

When things get chaotic in our world and lives, we can retreat into quiet and beauty within our art journals. We can create spaces of calm and peace, with or without words. For me, keeping things spare and minimal in my journals helps me when things seem out-of-control in life. It was amazing to me that the process I experienced in the making of this journal mirrored Rubin's very thoughts in his book: Creativity happens to us and through us … and works best this way (instead of us forcing it). There's something larger at work. Lean into it! »





PLANTING A PAPER GARDEN

To create these pages, I cut watercolor paper to the desired size. I applied a wash made with watercolor paint and/or acrylic ink. When the pages were dry, I drew botanical images using pencil or pen. For embellishments, I added handmade ephemera, music folio scraps, mark-making, etc. The final touch was a splatter of ink/watercolor.

TIPS

- All quotes in my journal are from Rick Rubin in his book, "The Creative Act: A Way of Being."
- As of the writing of this article, Rick Rubin's book was not yet in paperback. I purchased a discount hardback copy at thriftbooks.com.
- Try to put away your artistic "rules" for a while. Grab the paint color that speaks to you. Apply it how you're feeling in that moment. Respond to that. Add something else that speaks to you. Respond to that.

Janice Long is a self-taught artist in Loveland, Colorado. When she was young and carefree, she actually found herself in Japan and was able to visit Zen gardens in-person. She welcomes correspondence at jlong-craft@proton.me.

> FOR ME, KEEPING THINGS *spare* AND MINIMAL IN MY JOURNALS *helps* ME WHEN THINGS SEEM *out-of-control* IN LIFE.

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- A bit of ribbon and bling transforms seashells into glamorous ornaments

A Somerset
HOLIDAY
Angelic Paper Dolls for Christmas
A FESTIVE TOUCH

the candle issue
WILLOW AND SAGE
Floral
Springtime

the candle issue

WILLOW AND SAGE

The Candle Issue Volume 4 shares DIY candle projects and seasonal blends alongside beautiful photos and step-by-step instructions. From creating your own cozy atmosphere to lifting your mood, there are so many good reasons to bring more candles into your surroundings. Learn how to choose the right wick and wick sizes for your candle, infuse refreshing scents like eucalyptus and fresh linen into your homemade candles, give dollar-store tapers an easy facelift, and much more.

the soap making issue

WILLOW AND SAGE

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the soapmaking issue
WILLOW AND SAGE
40 Homemade Soap Recipes
Chamomile Soap
Floral
BLACK SOAP

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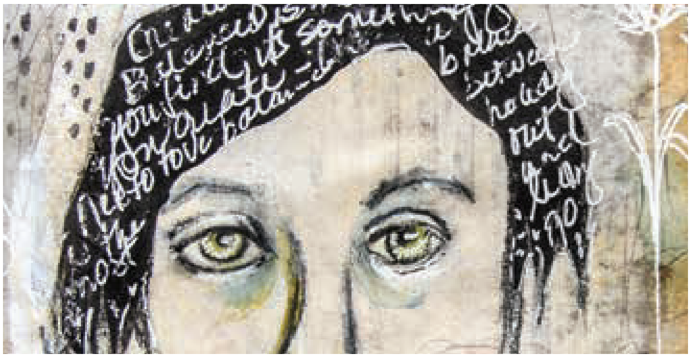
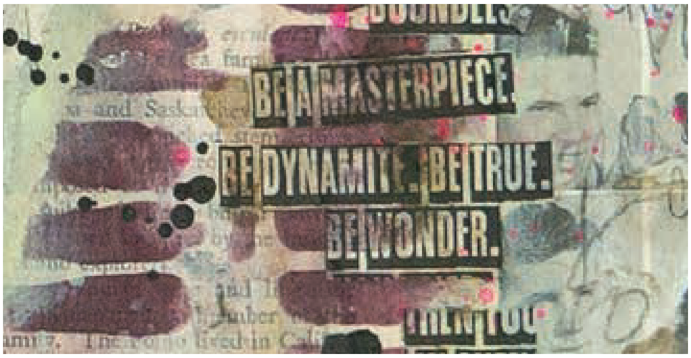


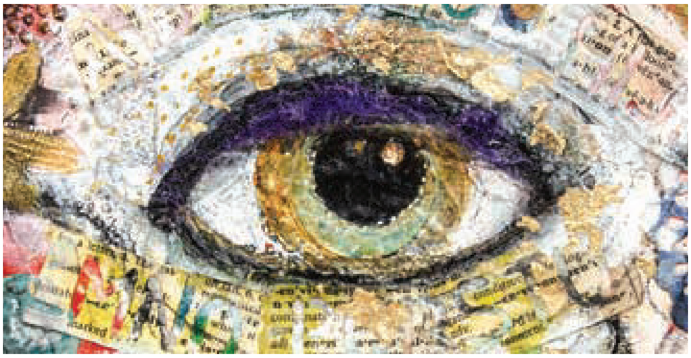
To truly integrate your writing into a journal page, place it within an image rather than alongside it. Choose colors to either emphasize or downplay your words, as desired.

(Artwork by Deborah South McEvoy, p. 50)


BE A MASTERPIECE
BE DYNAMITE. BE TRUE.
BE WONDER.

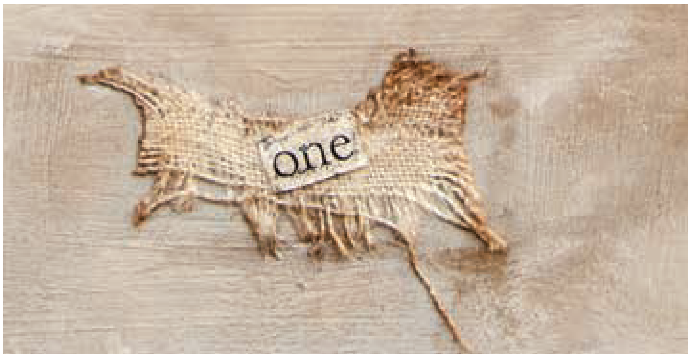
Repetition is always eye-catching, and you can make it even more impactful by using both pattern and collage, like these side-by-side rows of stacked brushstrokes and cut-out words.

(Artwork by Nicole Watson, p. 28)



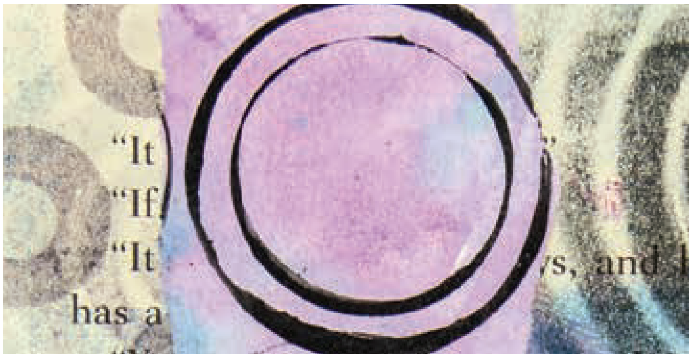
When it comes to capturing human anatomy, draw in the viewer through layers of touchable texture instead of aiming for realism, resulting in an image even more mesmerizing than the real thing.

(Artwork by Anita Driessen, p. 38)



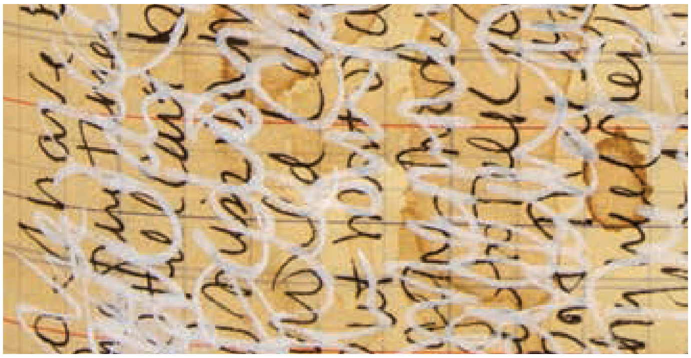
If a single word is all you need to send a message, you can both anchor it and spotlight it within your design using a simple scrap of fabric — the more frayed, the better.

(Artwork by Deborah Fay D'Onofrio, p. 76)



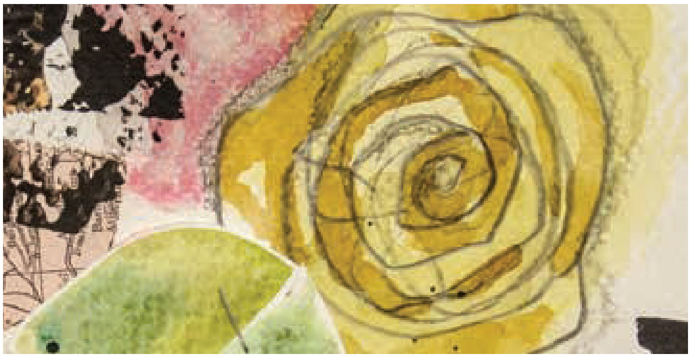
Geometric shapes are a surefire way to create visual interest on a page, and you can increase their intrigue by grouping drastically different versions of the same simple shape.

(Artwork by Karla Alg, p. 114)



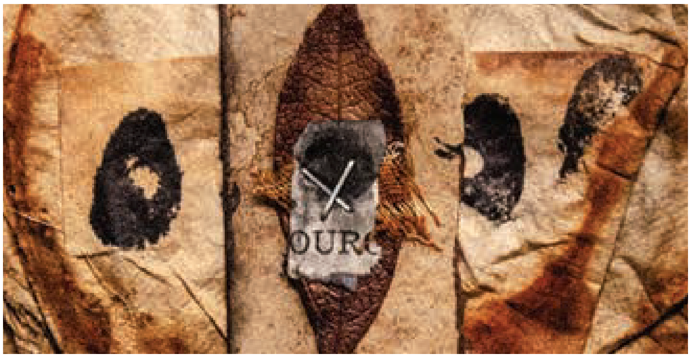
To express your thoughts while keeping them private, write over your own writing, changing direction and ink color for more obfuscation. This technique can also symbolize scattered thoughts or powerful emotions.

(Artwork by Peggy Tunnell, p. 84)



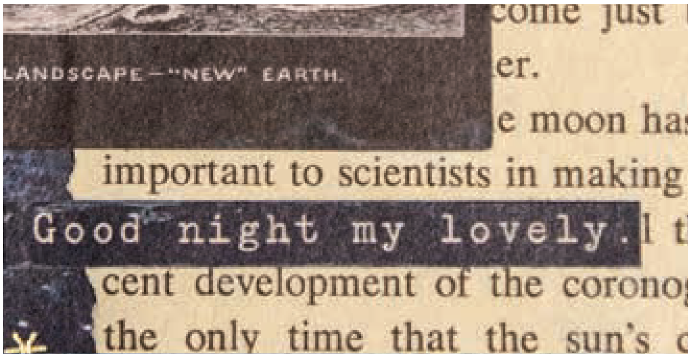
If you're new to painting flowers, start off simple by creating a basic shape with watercolor and then adding loose details with pencil or pen.

(Artwork by Janice Long, p. 60)



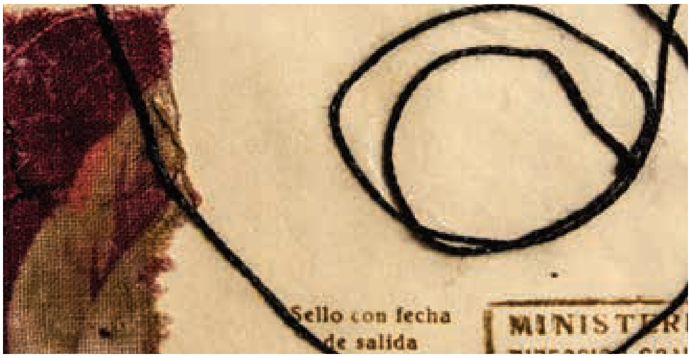
Contrast can be added through more than just color or pattern, like this pairing of soft, neutral-toned natural materials with hard, cold metal.

(Artwork by Lynne Moncrieff, p. 68)


LANDSCAPE—"NEW" EARTH.
come just
er.
e moon has
important to scientists in making
Good night my lovely.
cent development of the corono
the only time that the sun's

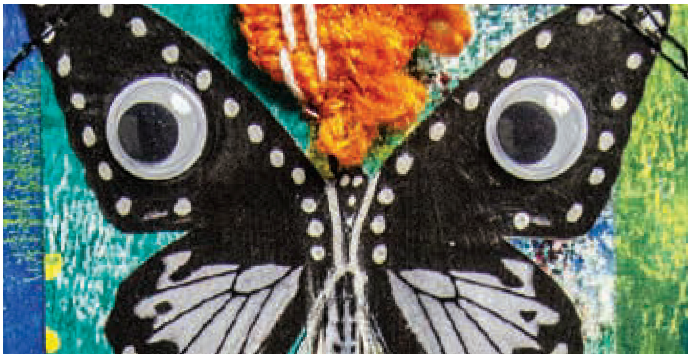
Don't be afraid to layer text upon text. By choosing pieces with contrasting colors, all of the text will remain legible, allowing it to contribute to a theme, and will prevent the page from feeling too busy.

(Artwork by Diane Adams, p. 44)


Sello con fecha
de salida
MINISTER

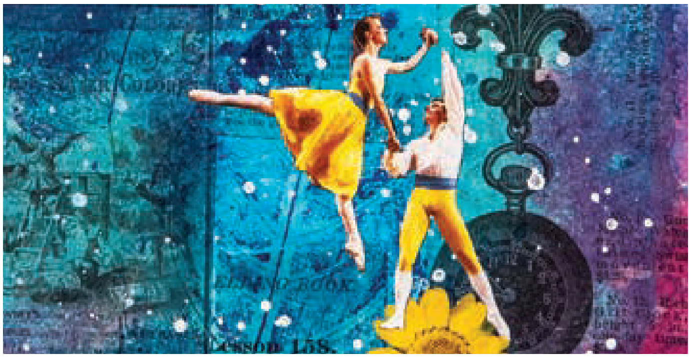
The simplest embellishments can add meaning and cohesiveness to an art journal, like the black threads carried throughout this journal, which were added to signify connectedness and togetherness.

(Artwork by Lynn Thorson Mourer , p. 6)



Have fun with collage by embracing the whimsical and nonsensical! These googly eyes transform a common butterfly image into a custom, attention-grabbing design element.

(Artwork by Debbie Leggett, p. 124)

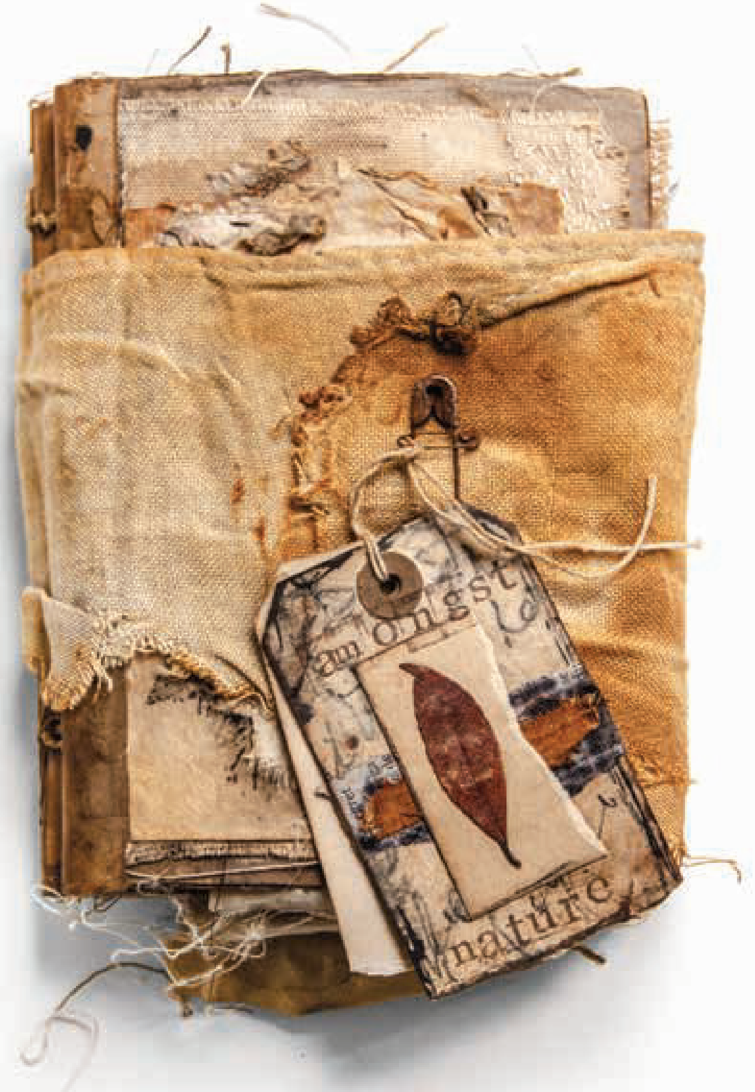


When deciding how to ground or anchor a collage element on a page, there's no need to be realistic — as proven by this enchanting tiny couple dancing upon a pressed flower.

(Artwork by Narah Kimberly Minardi, p. 102)

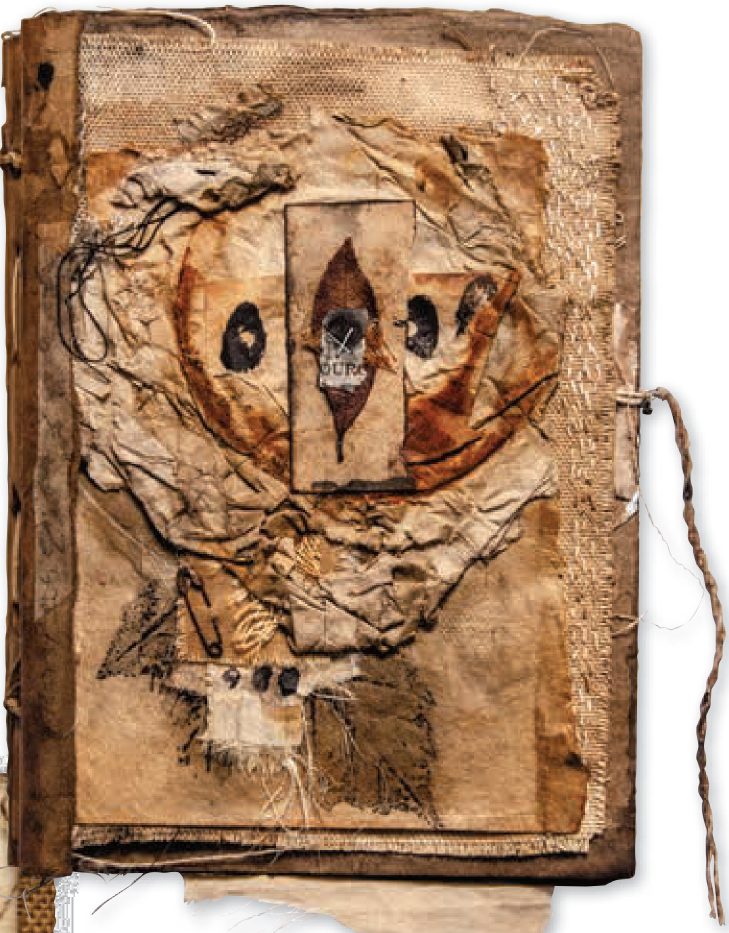
Amongst Nature

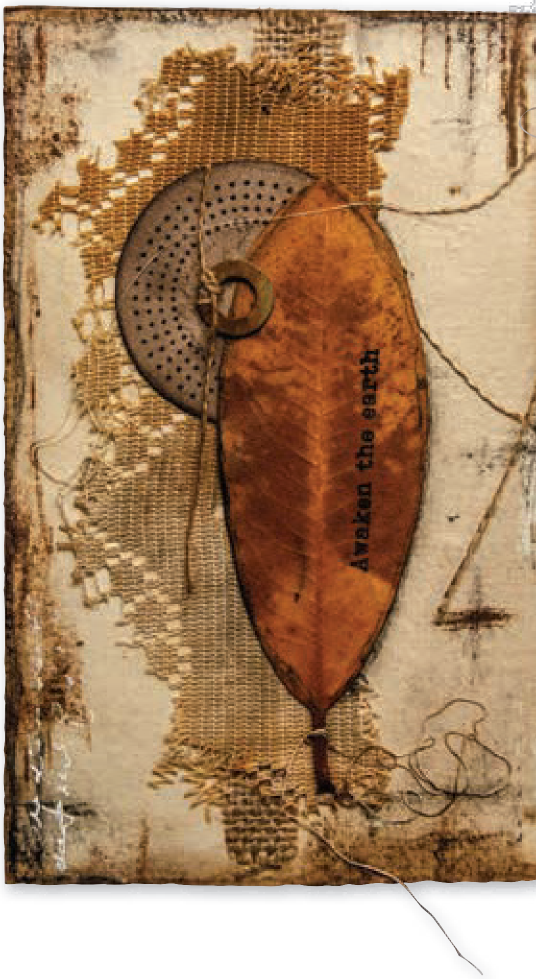
BY LYNNE MONCRIEFF



Why art journal? A question I have pondered, especially when the theme and the aesthetic of my journals rarely vary, with nature present in imagery, words, and found elements. Why journal when those elements also appear in my mixed-media art? What extra layer does journaling bring to my creative life?

EACH JOURNAL FOREVER *teaches* ME NOT ONLY ABOUT THE *creative process* BUT ALSO PEELS BACK *layers* OF MY OWN *self.*



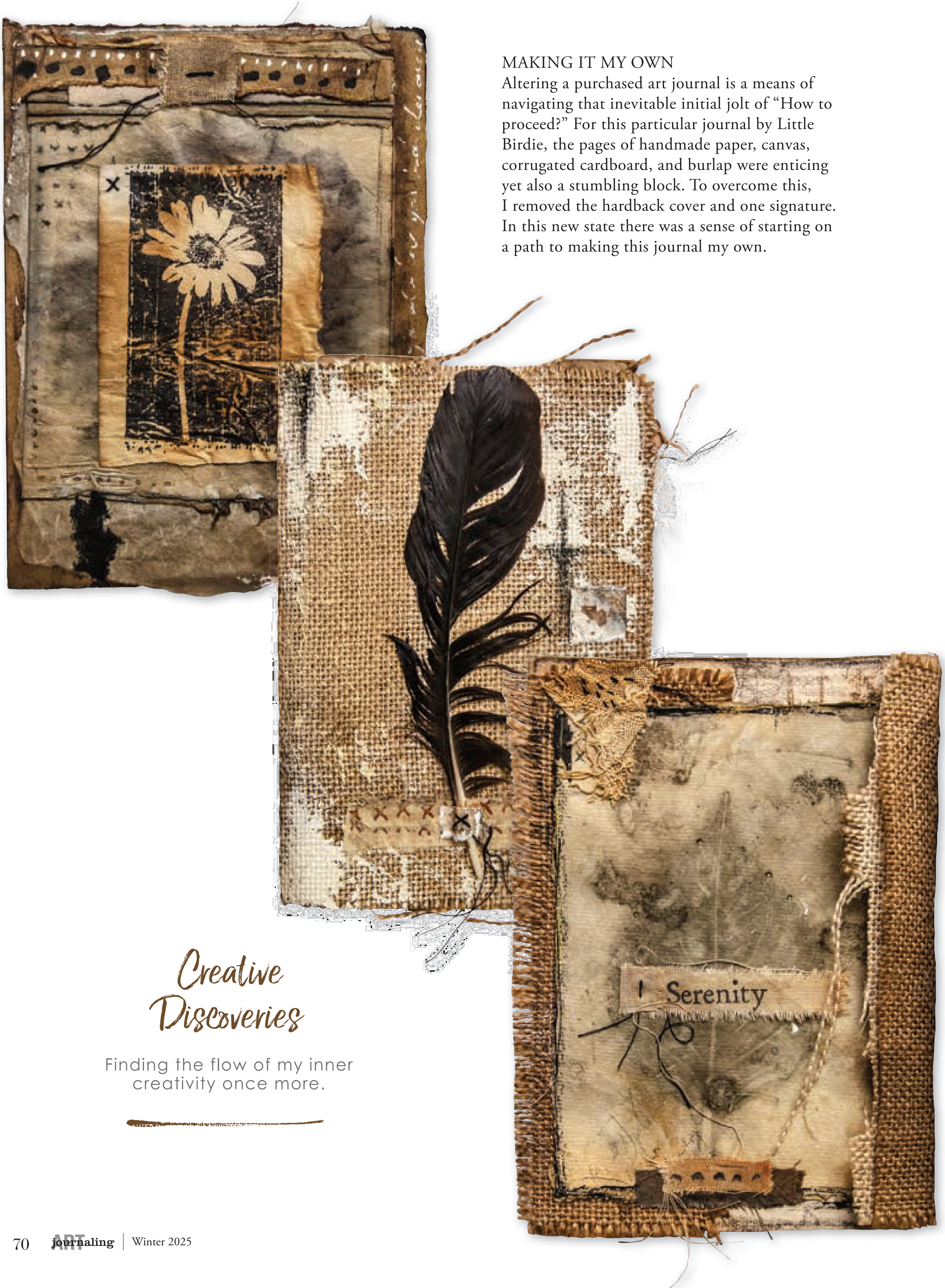


A STATE OF MIND

My drive to journal is not born from a creative practice of experimenting with new techniques; it relates more to a state of mind. There may be disarray surrounding me with fragments of papers, fabrics, and all sorts, yet within myself I feel centered. That is not to say I do not find serenity when working on mixed-media projects; however, when working in a journal, even with the inevitable hurdles and hitches, there is comfort in settling into the journal knowing it will be a space to return to for some time, where much will be revealed along the way. Each journal forever teaches me not only about the creative process but also peels back layers of my own self. An ongoing discovery takes place until the journal speaks that it is complete. »

Creative Discoveries

Finding the flow of my inner creativity once more.



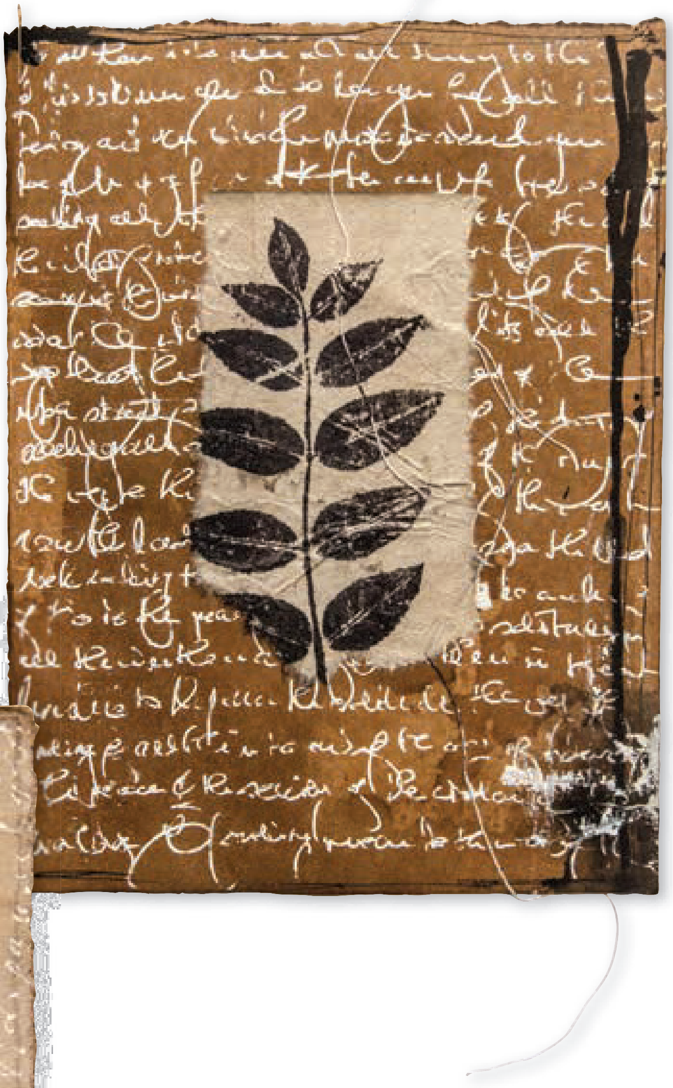
MAKING IT MY OWN

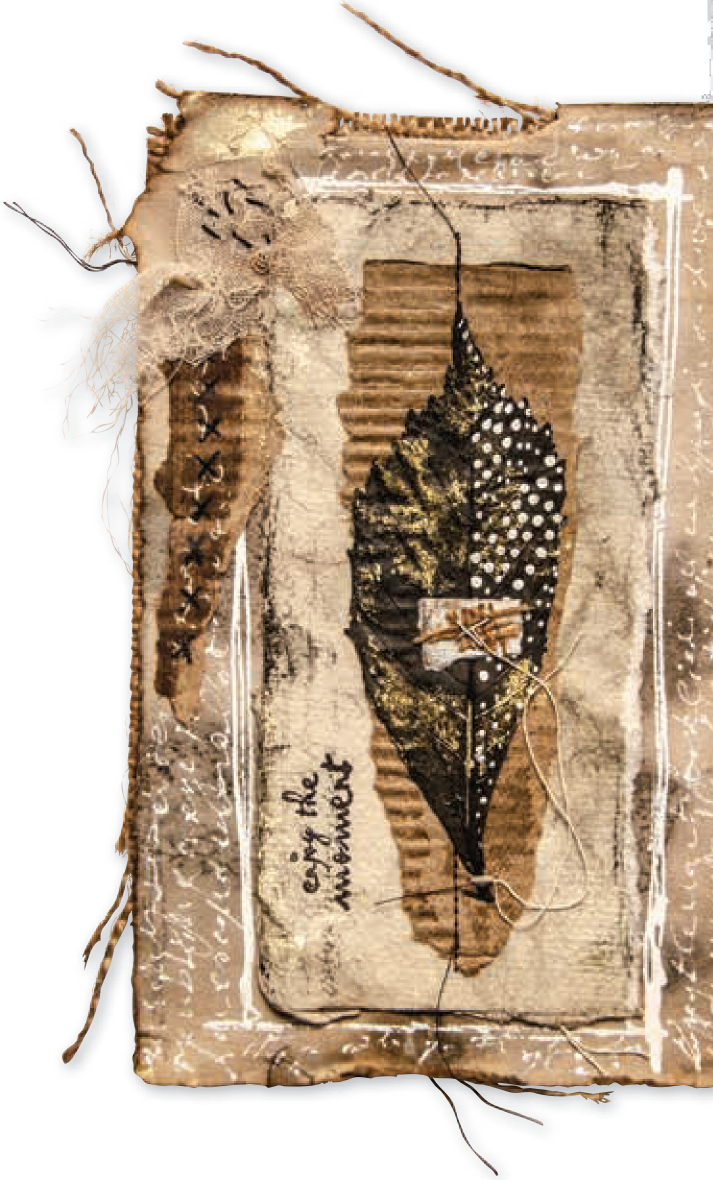
Altering a purchased art journal is a means of navigating that inevitable initial jolt of "How to proceed?" For this particular journal by Little Birdie, the pages of handmade paper, canvas, corrugated cardboard, and burlap were enticing yet also a stumbling block. To overcome this, I removed the hardback cover and one signature. In this new state there was a sense of starting on a path to making this journal my own.

NOTHING TO LOSE

The neutral pages needed depth and cohesiveness, and I experienced a lightbulb moment when recalling my use of a coffee bath for my project published in “Coffee-Dyed Holidays” in *A Somerset Holiday* Volume 19. Previously, I have coffee-dyed smaller pieces, not an actual bound journal, but there was nothing to lose and all to gain from submerging the journal into a large container of coffee, along with tags and fabric strips.

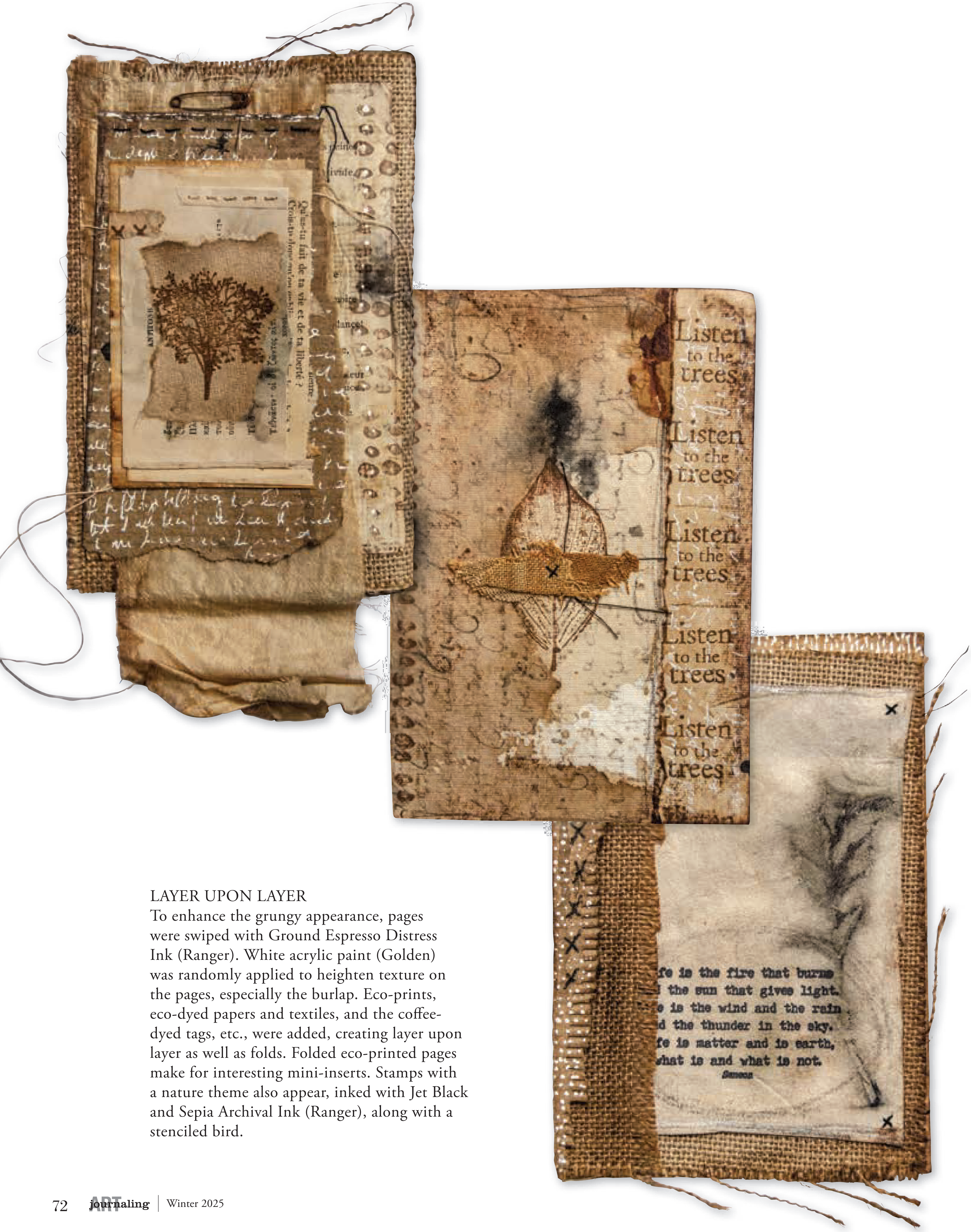
As the sun decided to make an appearance on this particular day, I allowed the journal to dry upright in the sun before placing it under heavy weights to resolve the warping of the pages. The coffee dye creates a grungy quality, and that is how my vision for this journal emerged.





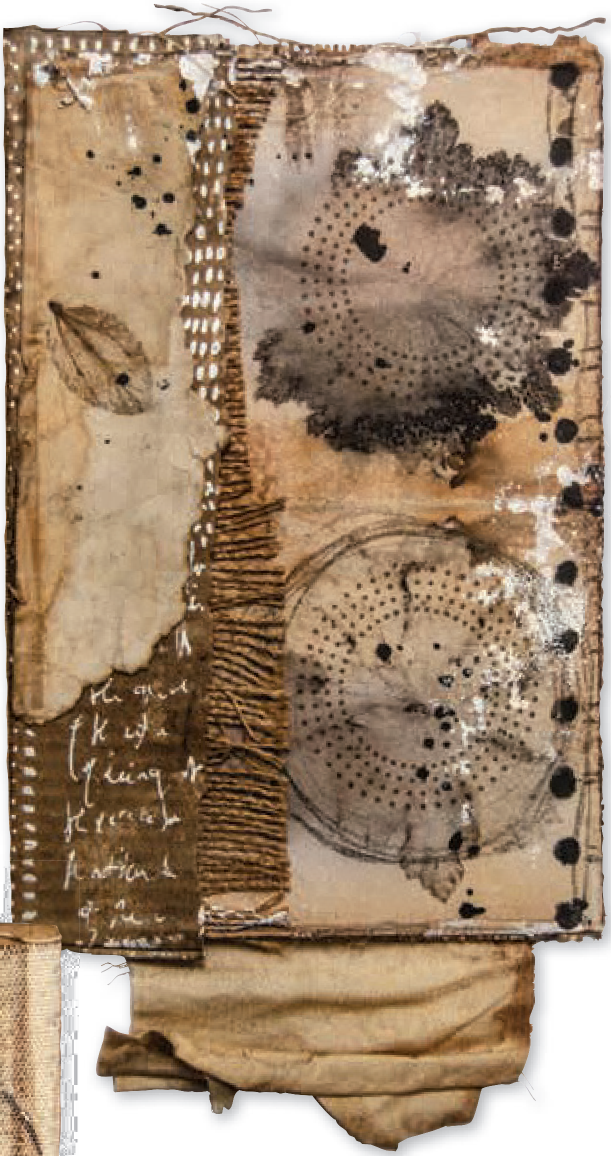
A RETURN TO NATURE

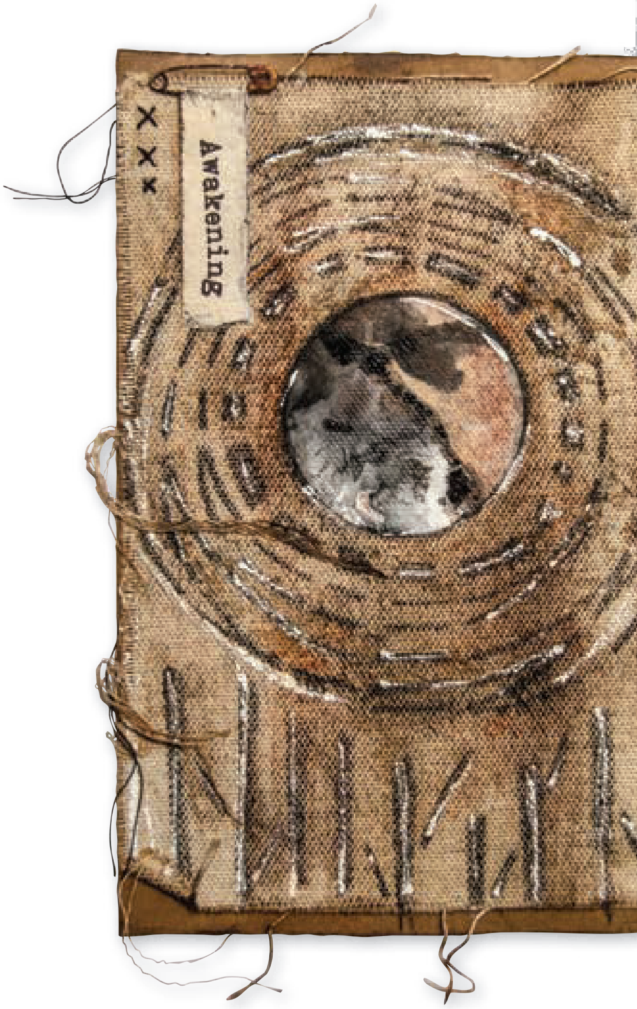
Having already removed the cover and signature, there was an ease to delving in and altering the pages by cutting, tearing, and embracing the raggedy remainder of some of those pages — such a freeing experience. The beauty of the raw, exposed binding would be harmonious with the overall aesthetic of the journal. Although at this stage I did not know what elements I would incorporate, there was the knowledge that they would relate to nature. »


Listen to the trees
Listen to the trees
Listen to the trees
Listen to the trees
Listen to the trees
fe is the fire that burns
the sun that gives light.
is the wind and the rain
d the thunder in the sky.
fe is matter and is earth,
what is and what is not.
Seneca

LAYER UPON LAYER
To enhance the grungy appearance, pages were swiped with Ground Espresso Distress Ink (Ranger). White acrylic paint (Golden) was randomly applied to heighten texture on the pages, especially the burlap. Eco-prints, eco-dyed papers and textiles, and the coffee-dyed tags, etc., were added, creating layer upon layer as well as folds. Folded eco-printed pages make for interesting mini-inserts. Stamps with a nature theme also appear, inked with Jet Black and Sepia Archival Ink (Ranger), along with a stenciled bird.

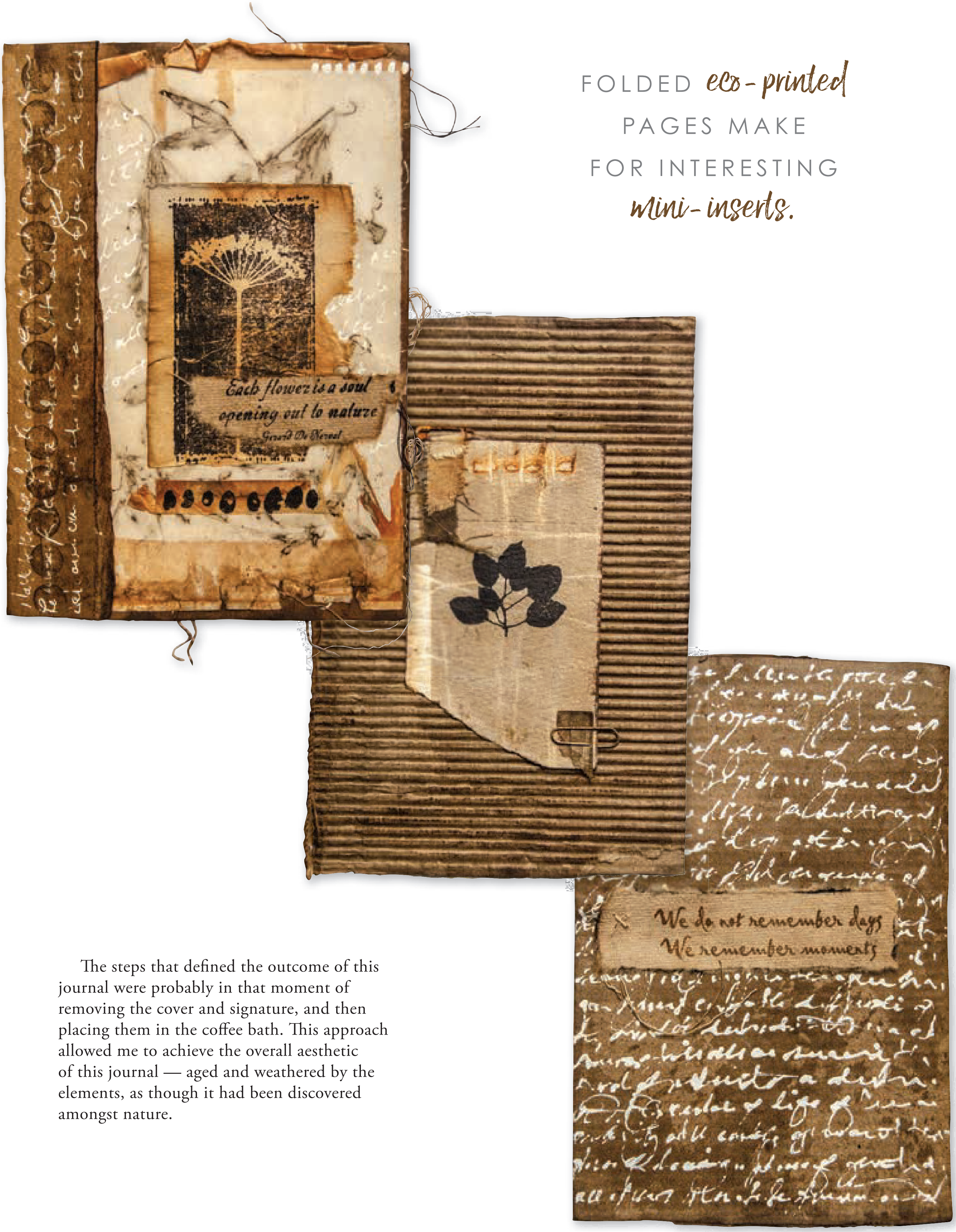
THE *coffee* DYE CREATES A *grungy* QUALITY, AND THAT IS HOW MY *vision* FOR THIS JOURNAL *emerged.*





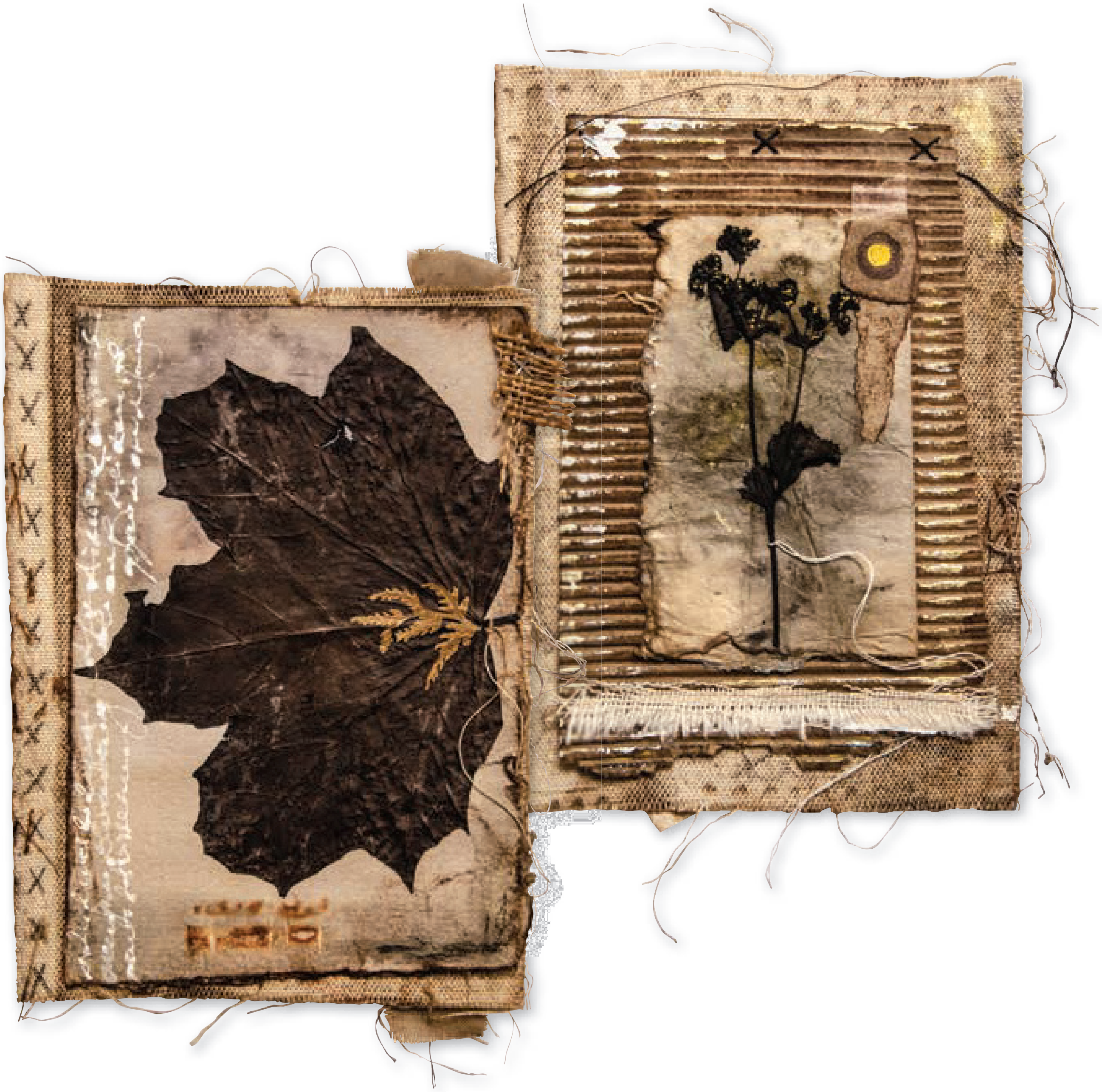
A variety of media allowed the flexibility needed for free-flow journaling: Hi-Flow Acrylics (Golden) decanted into applicator bottles (Fineline), a dip pen, F&W Acrylic Drawing Ink (Daler-Rowney), and a black ALL Pencil (Stabilo), using the same media and tools for mark-making.

The found elements from nature include a dried botanical stitched to a canvas page. Dried leaves were embellished with paint-pen (Posca) marks or rubber stamping. On the cover, I added a smattering of stitches. When incorporating stitches, the aim is never achieving perfection; it is a means of mark-making and finding myself immersed in the process, which is so calming. »


Each flower is a soul
opening out to nature
Gerard De Nerval
We do not remember days
We remember moments

> FOLDED eco-printed PAGES MAKE FOR INTERESTING mini-inserts.

The steps that defined the outcome of this journal were probably in that moment of removing the cover and signature, and then placing them in the coffee bath. This approach allowed me to achieve the overall aesthetic of this journal — aged and weathered by the elements, as though it had been discovered amongst nature.



TIPS

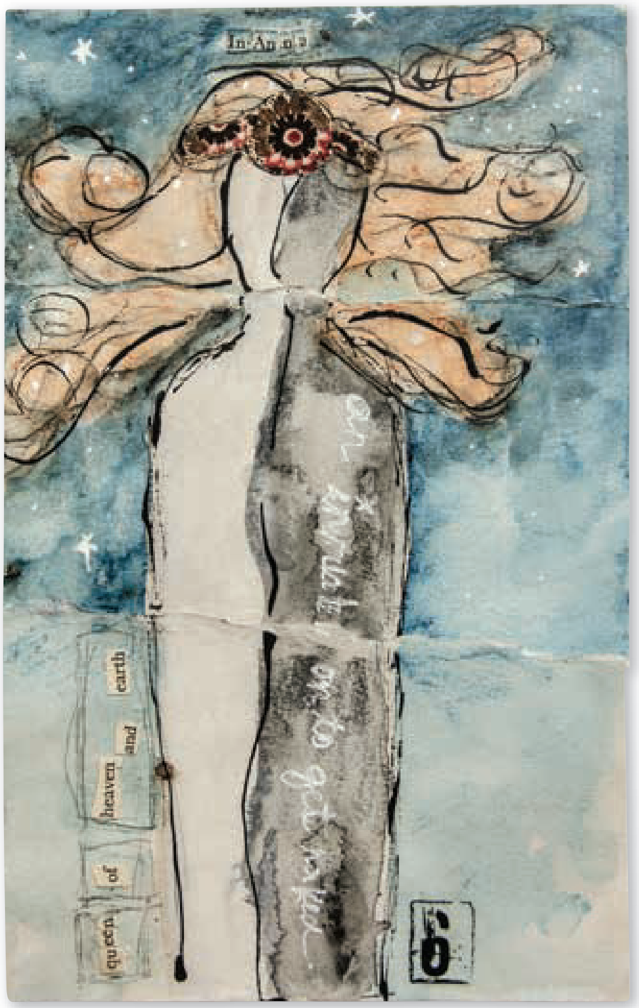
- The rubber stamps I used are by Darkroom Door, PaperArtsy, and Designed by Lynne Moncrieff for That's Crafty!.
- Make a purchased journal your own by tearing or altering the cover and pages; it is so freeing and it sparks creativity. Incorporate those torn pages to create layers with other papers and fabrics from your stash.
- Work with repetition of a stamped image on a journal spread.

Lynne Moncrieff calls Perthshire, Scotland, her home, where she creates art heavily influenced by nature, which has appeared in various Stampington & Company titles over the years. She welcomes visitors to Instagram (@stampingandbeyond). Her stamps and stencils designed for That's Crafty! are available at thatscrafty.co.uk*. Select artwork is available to purchase at* eamzyart.co.uk/collections/lynne-moncrieff-collection.

Come Together:

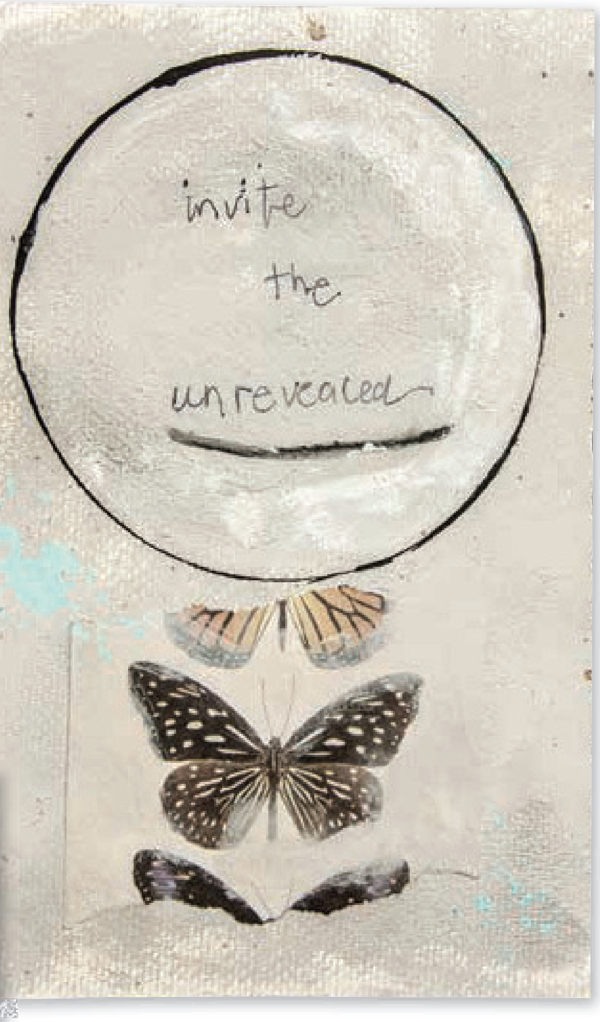
AN ALCHEMY OF LOVING KINDNESS

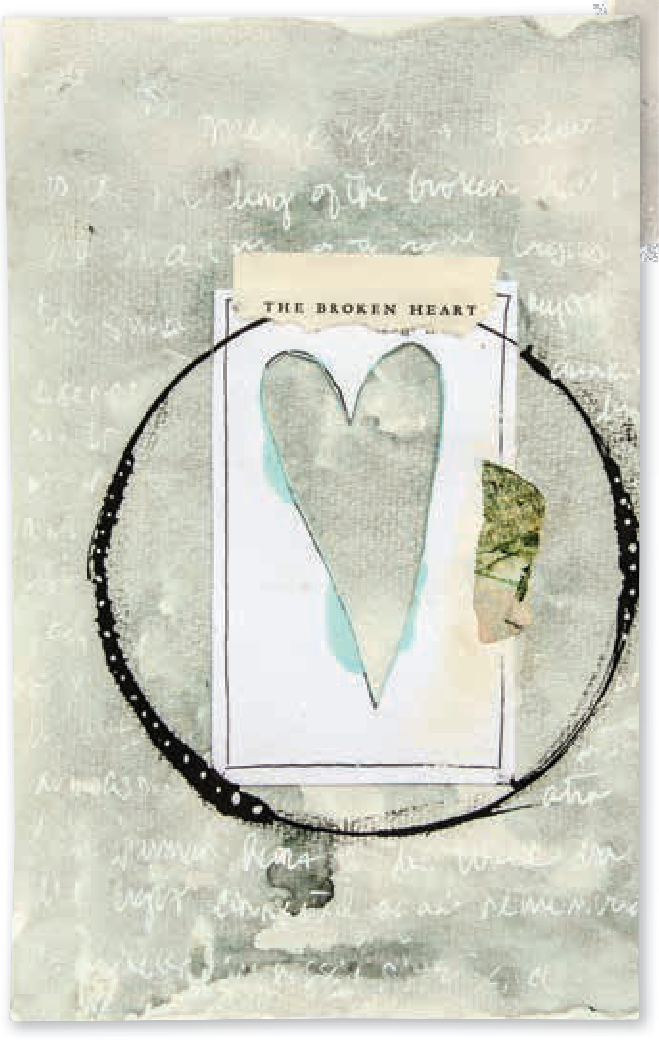
BY DEBORAH FAY D'ONOFRIO


In·An·n·a
an invitation to gather
queen of heaven and earth
6

At first this journal was an exploration of my own shadow and light; archetypes hidden deep within the murky depths of my subconscious that were warring with one another ... again. I especially wanted to pull those many pieces within me closer so they could dialogue, vent, and express themselves without judgment — like squabbling siblings, some eager to leap into the future and others digging in their heels.

…*meliorism* (NOUN):
THE BELIEF THAT WE
CAN CONTRIBUTE TO
POSITIVE CHANGE
AND *improve* THE
WORLD THROUGH ACTS
OF *love*, CREATIVITY,
COMPASSION,
AND *kindness*.



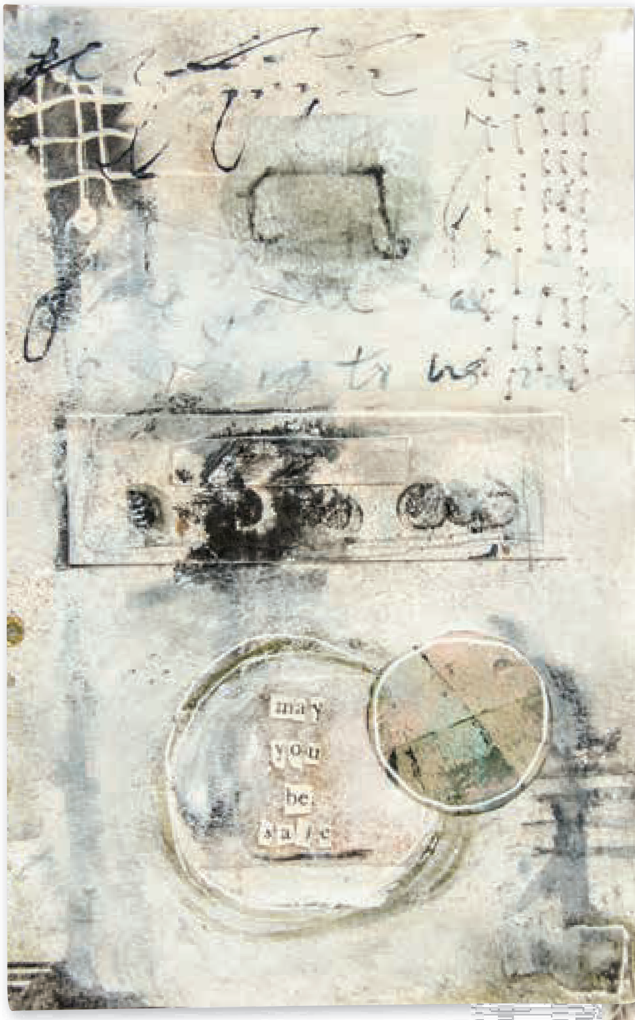


INSPIRED BY OPPOSITION

By spilling these opposing opinions onto the page in my art journal, I have often found that so much energy is freed up, clarity shines through, and everyone is satisfied they've been given a voice and been acknowledged. Then, almost always, I can come up with a plan that takes all sides into consideration, and find a way through that they can agree on, even if that means compromise, or changing timetables, or diving deeper into more emotional aspects of what is blocking movement forward.

PEBBLE IN THE POND

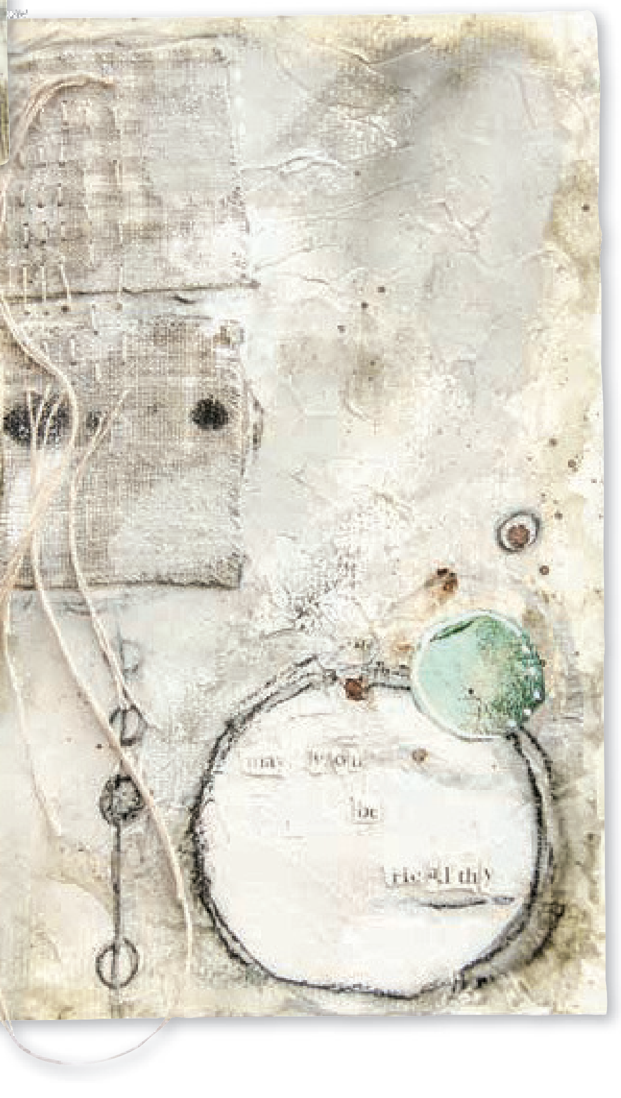
Over time, though, an urge surfaced to make this journal an invitation for the reader to get personally involved. I found myself drawn to taking the theme, "Come Together," and weaving in the practice of the Buddhist loving-kindness prayer that I make part of my regular meditation devotion. »



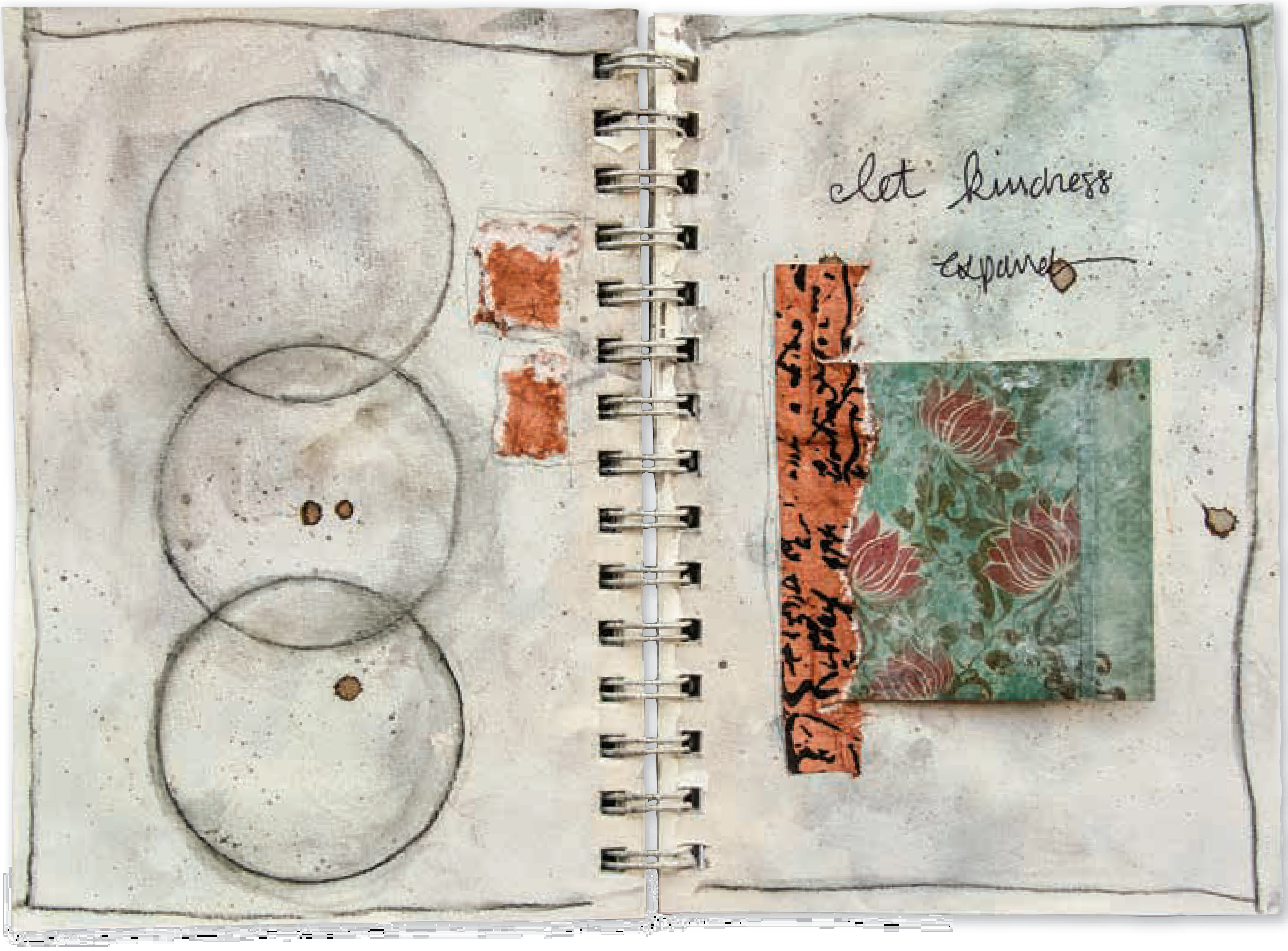
The state of the world was weighing on me, too, with its gruesome duality and opposition: with all the trauma and war, forced homelessness, famine, and global destruction. As an artist, sensitive human being, and creative, I suspected I most likely wasn't alone in this feeling. I asked myself, "Why not extend an invitation for the reader to participate in their own shadow/light exploration while viewing this journal? Why not invoke the "pebble in the pond": the idea that our positive intention can ripple out beyond our little world for the greater good? This idea evoked a word I had just learned — meliorism: the belief that we can contribute to positive change and improve the world through acts of love, creativity, compassion, and kindness. We could "meliorate" together!

Creative Discoveries

Graphite watercolors. Having only discovered them in the past year, they are a regular feature in my journals now because I love their moody colors and how they echo nature's palette.



THE IDEA OF THIS *prayer* IS FIRST TO SEND LOVING-KINDNESS *to yourself.*

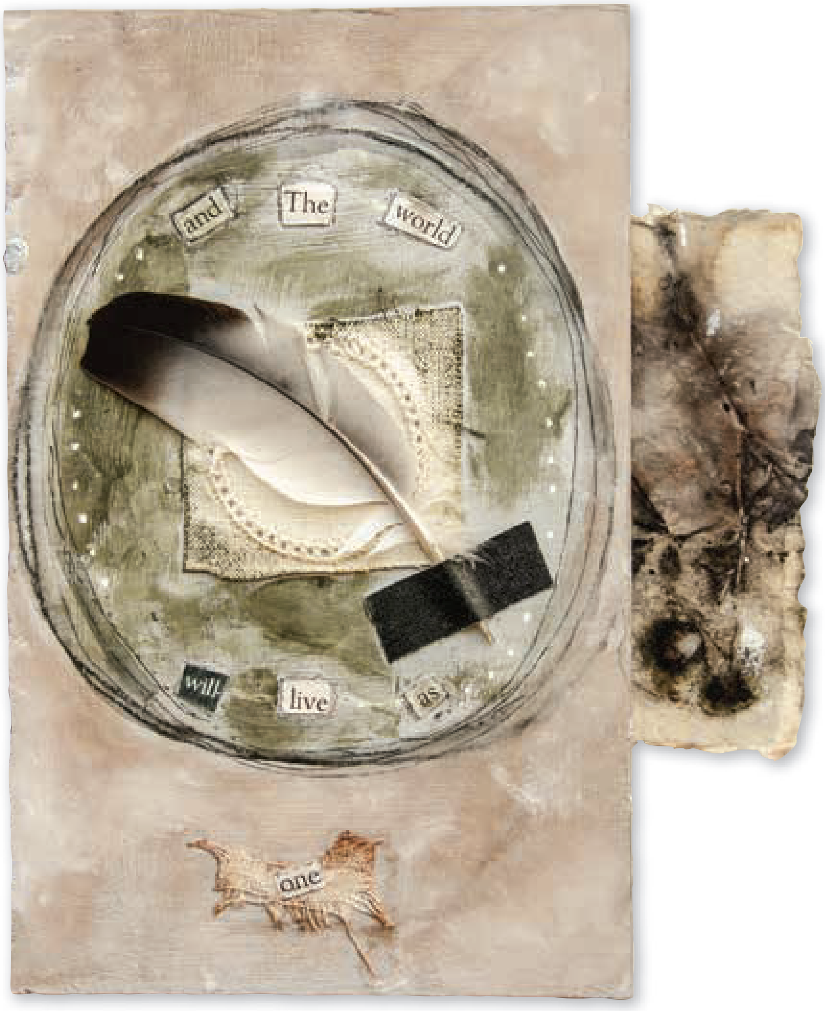


GREATER POSSIBILITIES

The shift from a personal to a shared intention and community expression felt energizing and even more full of greater possibility in what might result because of it. This could bloom into a wish for personal and collective healing. And so pages of this journal feature a sprinkling of words or one of the stanzas from a version of the loving-kindness prayer I often use, as well as sentiments of meliorism and statements aligned with these themes that came to me as I worked on the pages.

THE LOVING-KINDNESS PRAYER

The idea of this prayer is first to send loving-kindness to yourself. The second recitation is sent to a benefactor or someone who has made a helpful impact in your life, while the third goes to someone you know who is hurting or going through a difficult stretch. The fourth is sent to an acquaintance or someone you see in your daily rounds, like the postal clerk, and the fifth is sent to someone you find troublesome or difficult to deal with (or if that is too taxing, send yourself another round of the prayer). Lastly, the prayer is given to all beings everywhere; all people, creatures, and places, known and unknown. This aspiration, then, like that pebble dropped in a pond and rippling out, reaches out beyond itself, touches far and wide with good wishes of compassion and kindness for all, everywhere. »



SETTING INTENTION

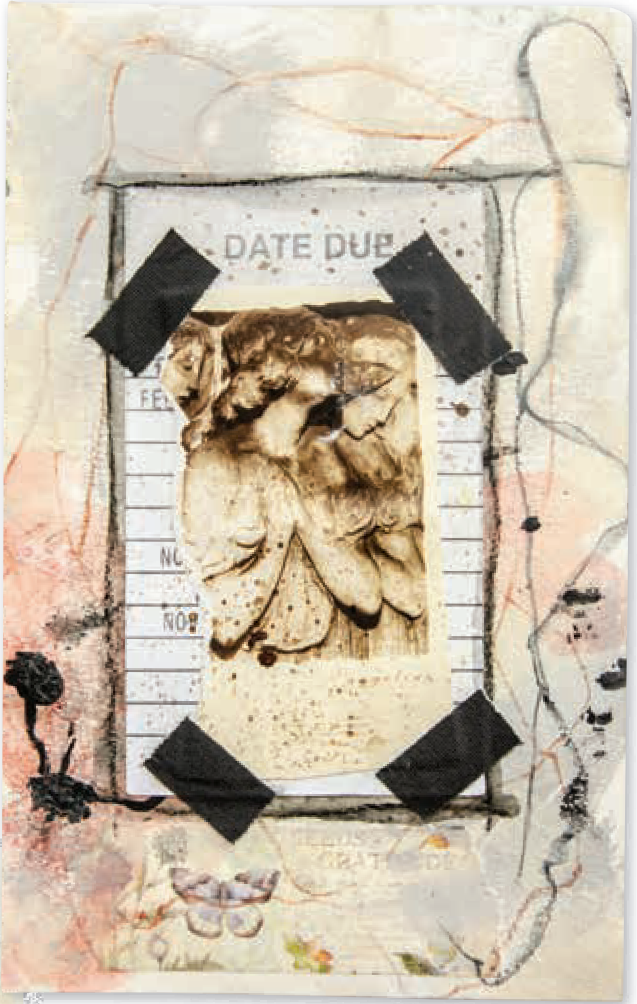
Here is the version of the prayer I used for this journal: May I be safe, may I be happy, may I be healthy, may I live with ease. I set intentional space, listening to Eastern-inspired flute melodies as well as lilting Middle Age lute arrangements as I worked, and other times collaged and assembled in silence drinking in the quiet of a summer's afternoon. The aesthetic was influenced by the theme as well, tending toward muted, natural tones with black pages for contrast and symbolic of dark and light.

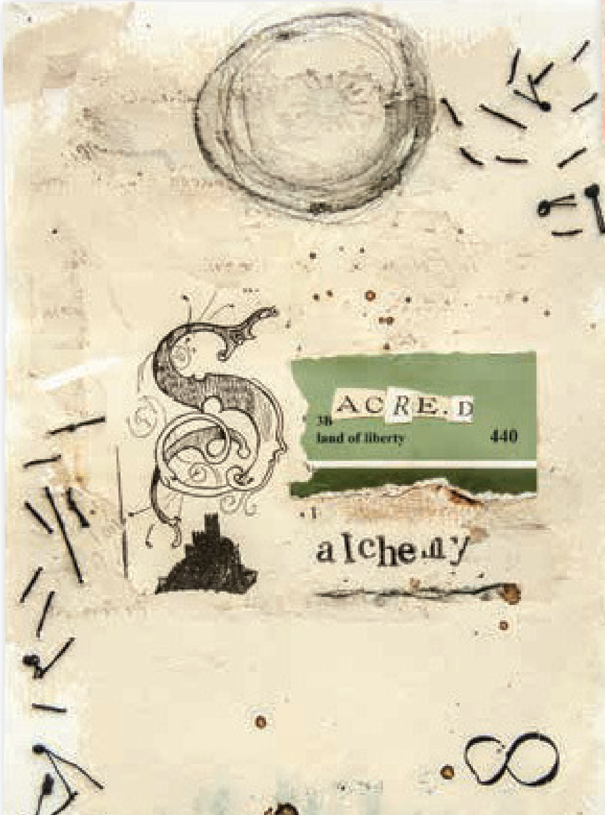
WORLDS MERGING

I was fortunate enough to gather a collection of antique books from which to harvest images, and as so often happens, it felt synchronistic when an old hymnal supplied just the right words for a number of pages, such as: "refuge," "travel onward," "grace is free," "redeeming love," and even "loving kindness."

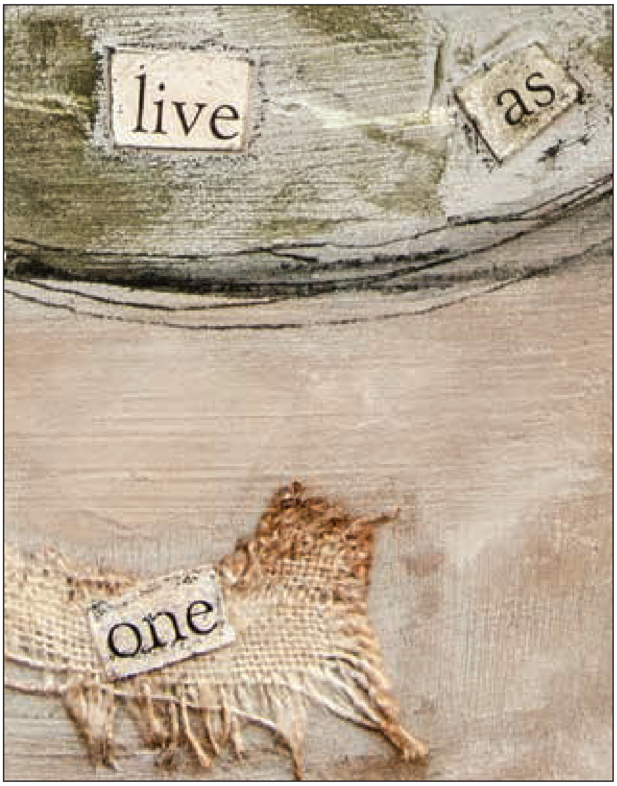
Indulging in my favorite textures, I included an antique dress ruffle to edge the journal's border as well as tiny etched buttons still attached to their original muslin fabric, bits of delicate flowered lace, and painted scraps I had in a nearby basket. Slow stitching and ample use of various-sized circles cut from scraps I had made with leftover paint provided a meditative devotion to the journal. I was also drawn to play with gesso-muted graphite watercolor that transformed into dream-like liminal backgrounds: ephemeral statements of worlds merging and blurring like mist on far-off shorelines. »

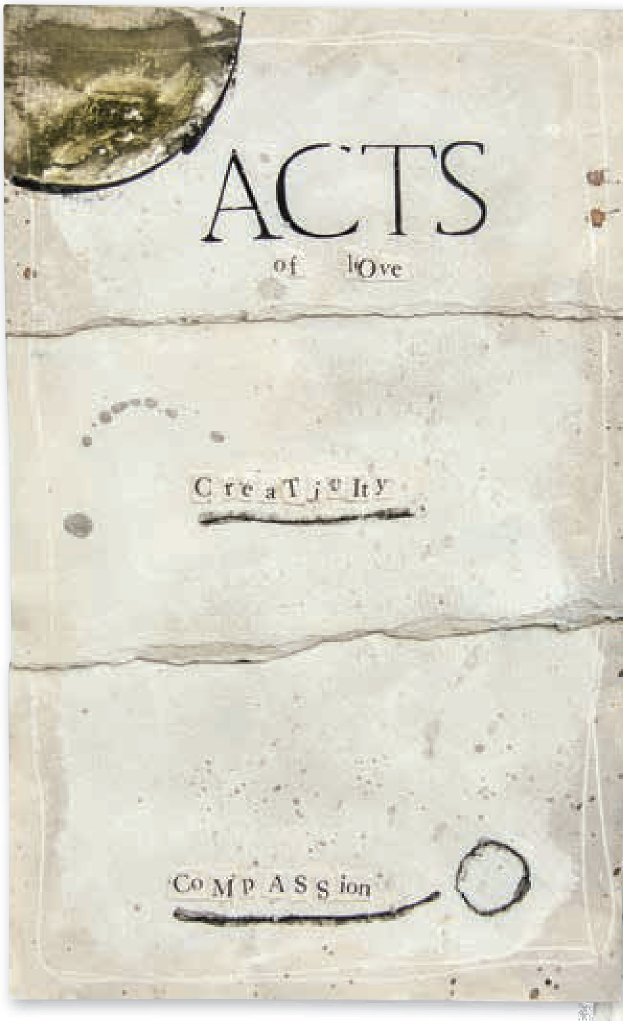
THE SHIFT FROM A *personal* TO A SHARED INTENTION AND *community* EXPRESSION FELT ENERGIZING AND EVEN MORE FULL OF *greater* POSSIBILITY IN WHAT MIGHT RESULT BECAUSE OF IT.




SACRED
land of liberty
440
alchemy

DETAIL



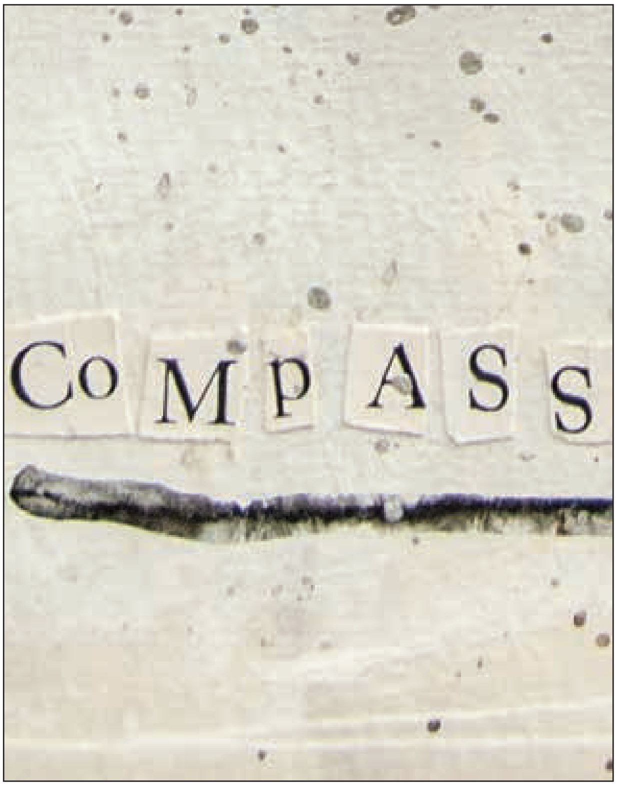


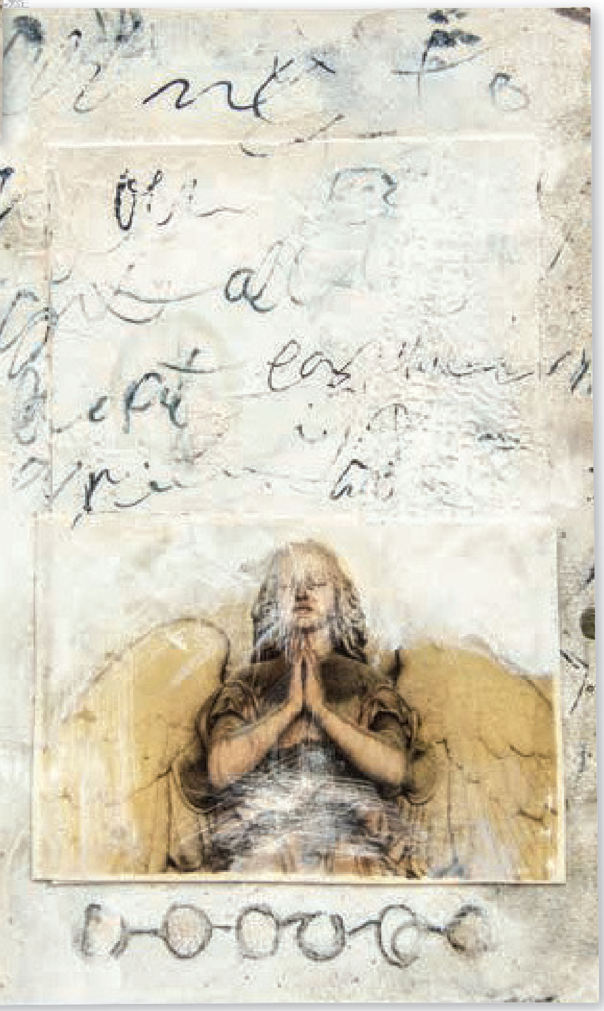
The layouts are purposely full of secret symbology, marks, and simple, restrained design that was at times cathartic to my often-overworked mind or restful and nourishing to my usual magpie mentality, jumping from one shiny thing to the next!

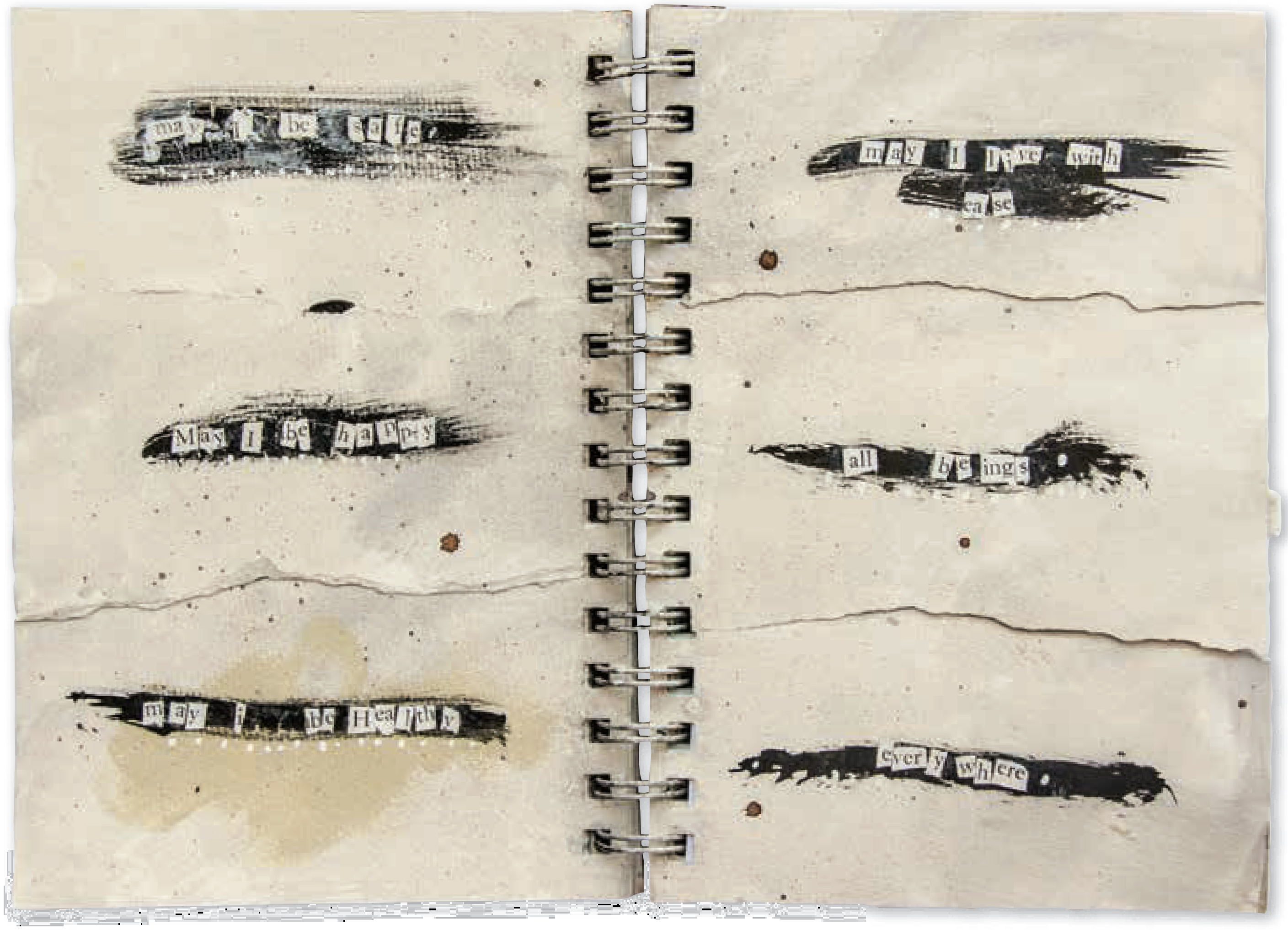
YOUR INNER ALCHEMY

All in all, this journal has been timely for my own soul expression and integration. My wish for those reading is to connect with their own inner alchemy and, if willing, to play with reciting the prayer and maybe even respond with a page or journal of their own. I would love to hear from you and see what your creative process reveals!

DETAIL







TIPS

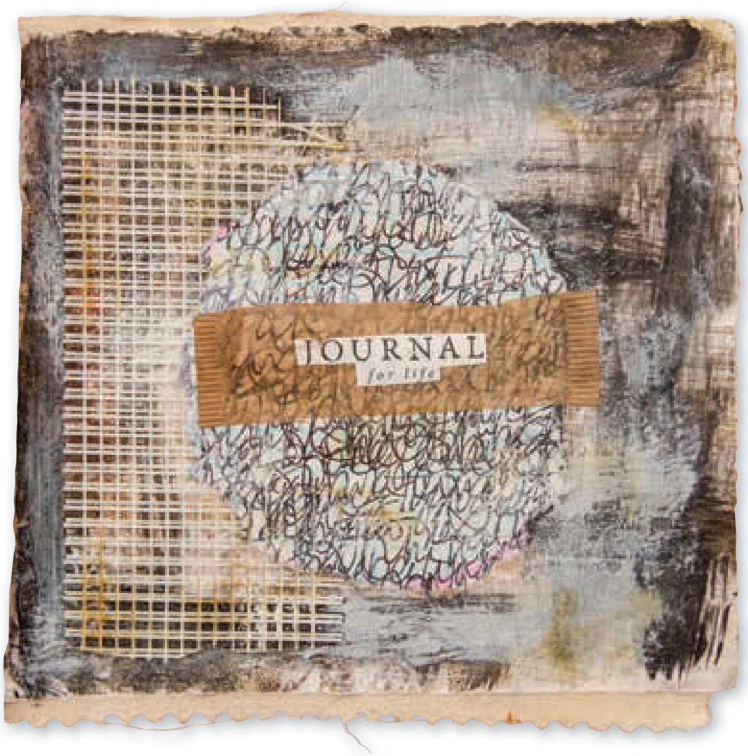
- Let your journal evolve and even change direction if the intuitive flow encourages it. Be curious with where your creativity wants to take you rather than holding any rigidity about a preconceived idea.
- Do you have a favorite quote, poem, mantra, or prayer you could create a journal around? It can open inner doorways to a varied form of self-expression.
- Try letting your journal pages become a dialogue for voices within. If you are torn between a choice or decision, or feeling stuck in a drama, see if you can unearth the voices at odds with each other (e.g. your inner toddler, mother, perfectionist, or wise woman), and give them a say on the page. You might find you can work out the conflict with paint, mark-making, and collage!

Deborah Fay D'Onofrio is an intuitive, empath, mixed-media artist, writer, certified Shamanic energy healer, Reiki Master Teacher, meditation teacher, and inspirational speaker. After a dark night of the soul — an unexpected journey with a brain tumor diagnosis — she said goodbye to her former and familiar life, surrendered to a new one full of uncertainties and questions, and found fresh possibilities where dreams came true and peace, joy, and contentment grew. Today, she is devoted to helping other women on their own healing, dreaming, creative, wild, and magic journeys; to find the sacred soul places where they discover and live their unique truth, find friendship with other like-spirits, and feel reconnection and belonging; to celebrate and love this messy, imperfect journey of life. You will be welcomed at deborah-fay.com *and on Facebook and Instagram (@deb.donofrio.3). Reach out at* deborahfay6@gmail.com.

Freedom

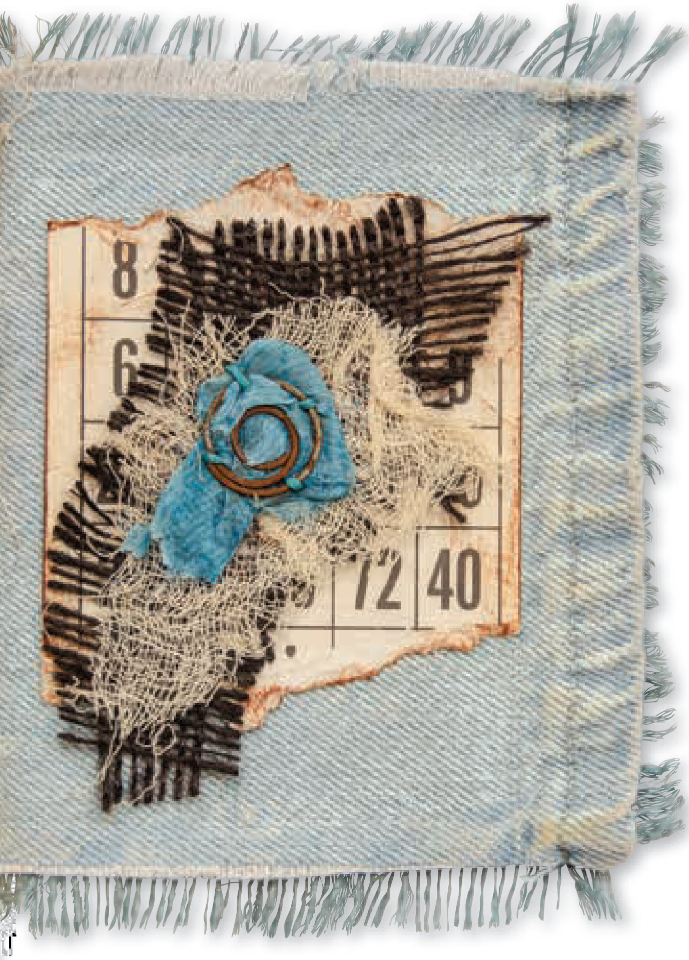
THROUGH ART JOURNALING

BY PEGGY TUNNELL



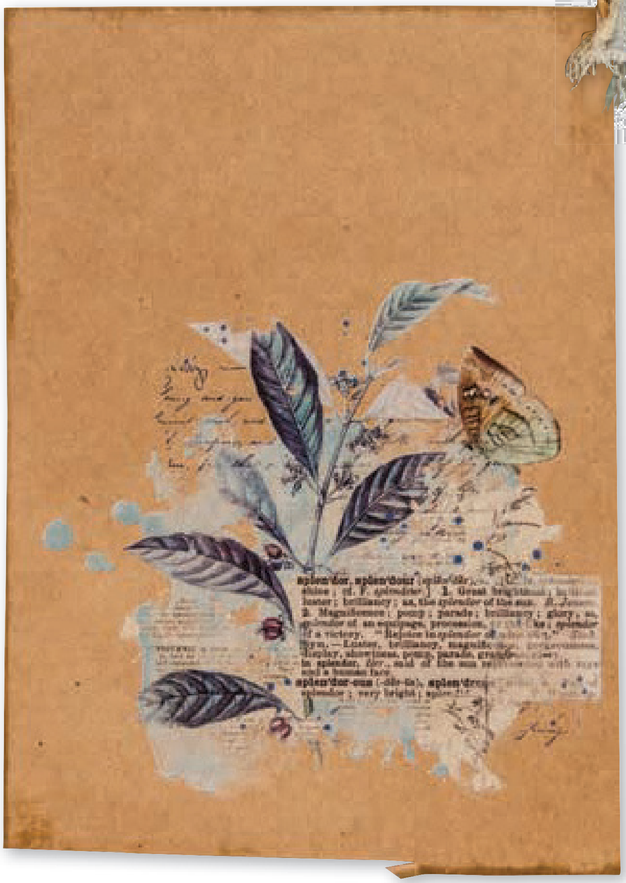
My journey into art journaling began a while back when I was struggling with my emotions and how to process them. I was going through a very difficult time when words were hard to find. During this period it seemed easier to paint, draw, or glue — any way I could find to express myself through art. Sometimes I was inspired by a verse from the Bible or a quote I had heard that seemed to apply at the time. It was always different, which I think is why art journaling is so appealing: It can be whatever I want it to be for that moment, nice and neat or grungy and messy.

> **Messy,** GRUNGY, STAINED, TORN, AND EVEN **ugly** — THAT IS HOW I FELT, SO WHY NOT **give in** TO IT?



WORDS ARE FEW

When dealing with loss and grief, many say, “Time heals all wounds.” I discovered this to be true only when I chose to take the time, allowing myself to feel those reoccurring memories of pain from my losses. In a relaxed moment with a valued friend, she asked, “May I have permission to point something out about your struggle?” “Of course!” I responded.

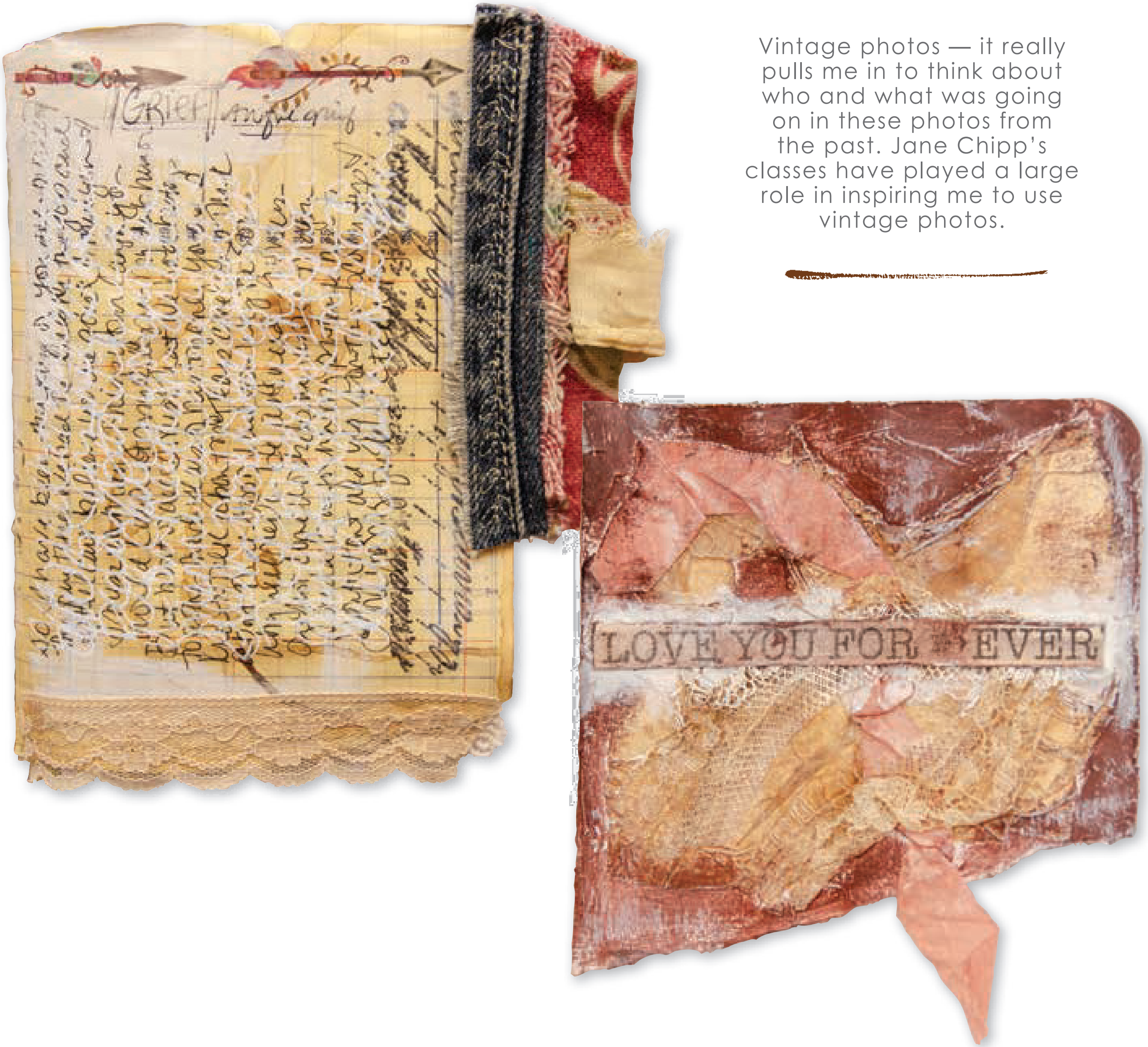


She continued, “It appears to me that you seem to resist times of crying because you may think you will never stop if you give into the grief process.” With her encouragement, it was here I chose to take the time needed to begin my process of healing, and within that journey I created my “Words” journal. I chose this title because although I did not have many words, I felt freedom when I could express myself through my art journals. Messy, grungy, stained, torn, and even ugly — that is how I felt, so why not give in to it?

The process of creating this journal was very freeing for me. Taking my art supplies to the page began to release me emotionally. Locked-up thoughts flowed and so did the tears. Working a little at a time took time — time I had decided was important to me. I did not create every day, yet it was available when needed. »

Creative Discoveries

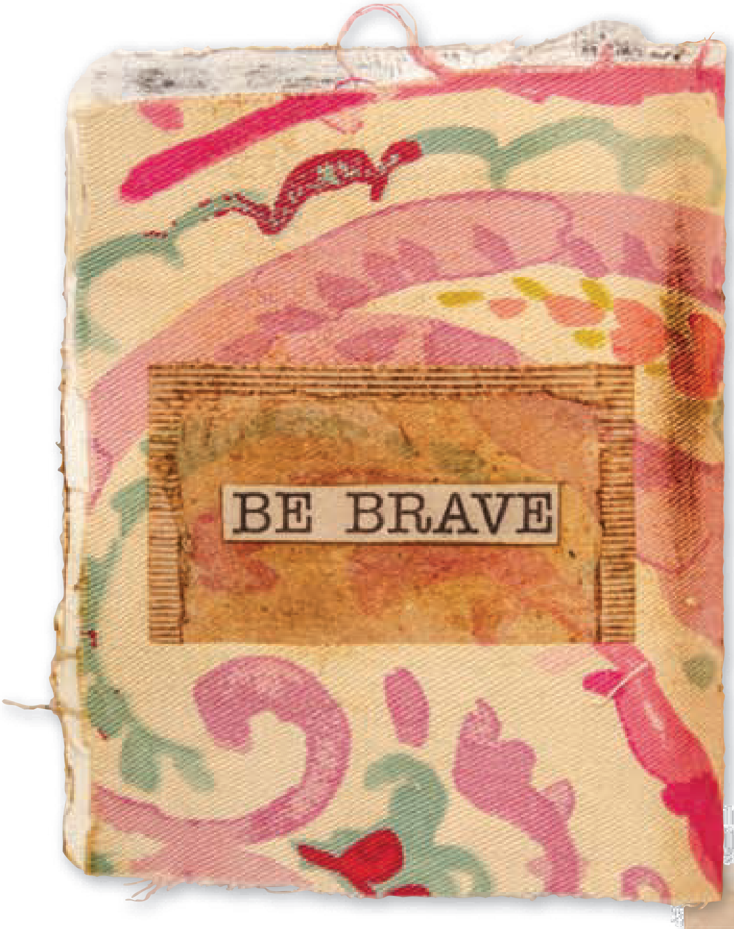
Vintage photos — it really pulls me in to think about who and what was going on in these photos from the past. Jane Chipp's classes have played a large role in inspiring me to use vintage photos.



GETTING GRUNGY

I had been creating journals as gifts and for sale for years, but this one was for me: my special place, my mess. The quote on my messiest page in this journal is, "Moving forward through emotional pain is like swimming in mud." This quote came to mind because it was exactly how I felt: depressed, angry, and muddied.

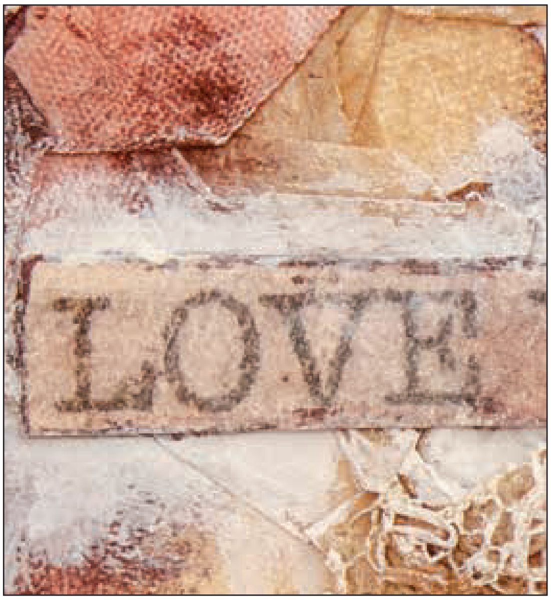
Using my sewing machine, I added torn and shredded cheesecloth to the pages, as well as a torn vintage hankie, rusted and coffee-stained fabrics, vintage lace bits, and lots of fabric and paper scraps. I love to add all the grunge I can find: coffee and tea-stained papers, used tea bags, dyed cheesecloth, and bits of cardboard are all favorites. Other art methods I used and use regularly are applying gesso over words along with collaged bits of papers, torn tea bags, and paints.

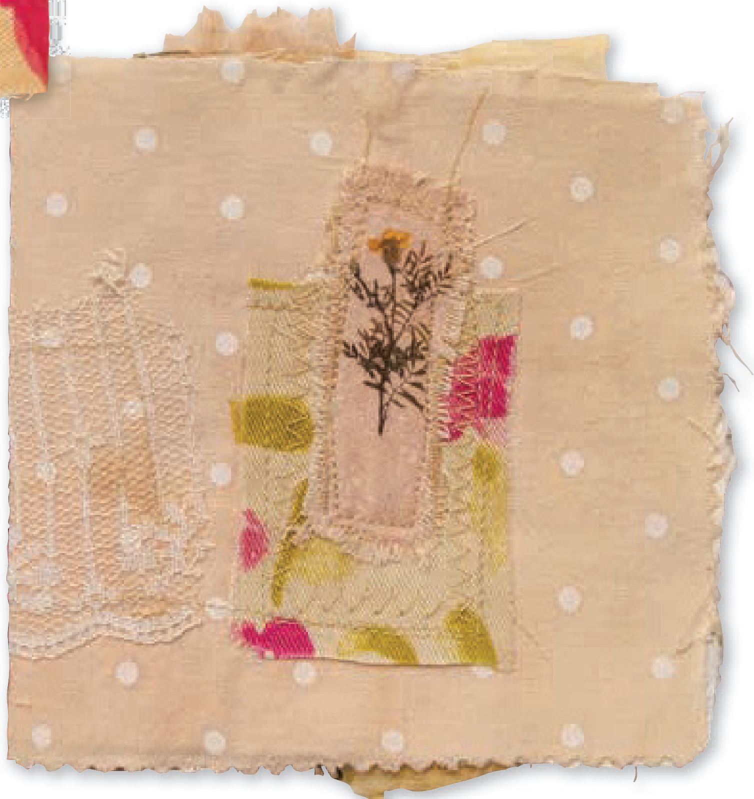


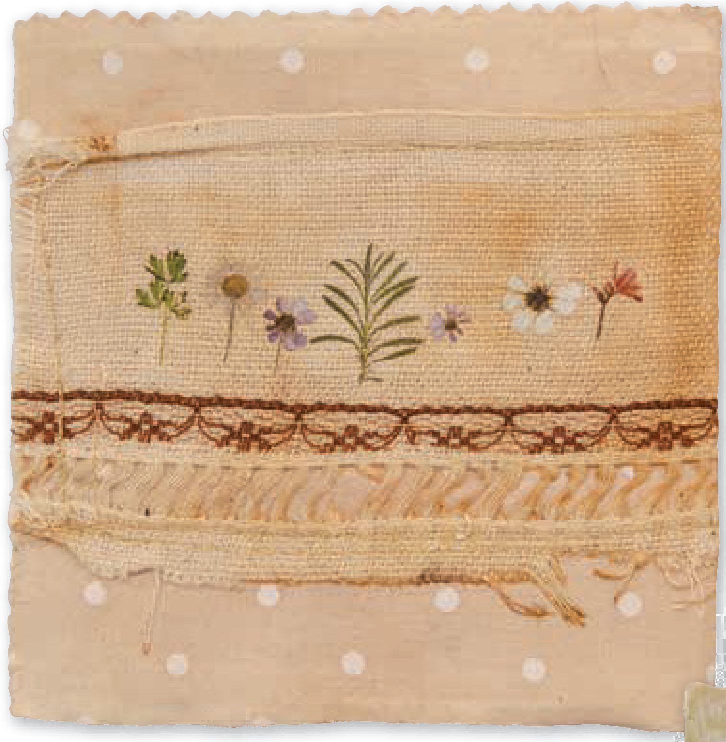
UNDER THE LAYERS

Pouring out my heart, crying my eyes out, and painting or scribbling over it helps me to process my emotions. And only I really know what is under all those layers. One of the best forms of emotional expression I have learned is to write over my writing. Processing my jumbled thoughts into words on the pages has become so valuable to me. As I wrote and scribbled down my feelings, more words would come, breaking down my resistance, which was something I did not expect. Nothing had to make sense; they were unorganized emotions. Nothing had to be spelled correctly. As the process helped me to let go, crying seasons became less frequent, as my friend had predicted. Art journaling has become one of my most valued art forms. »

DETAIL

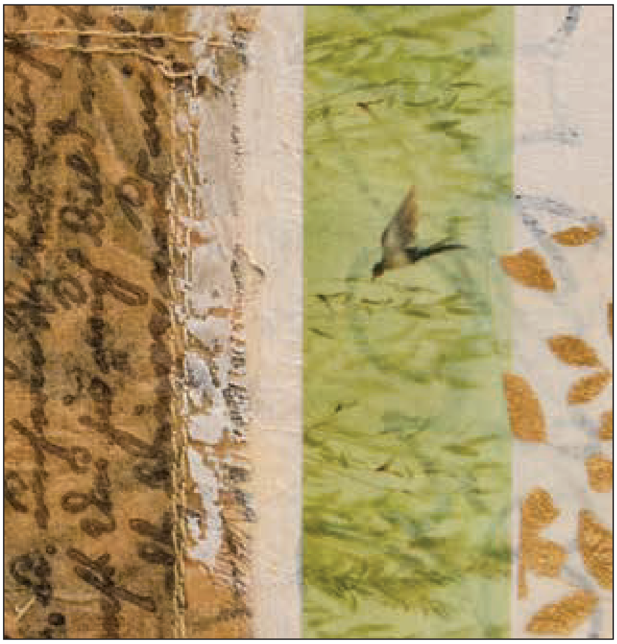


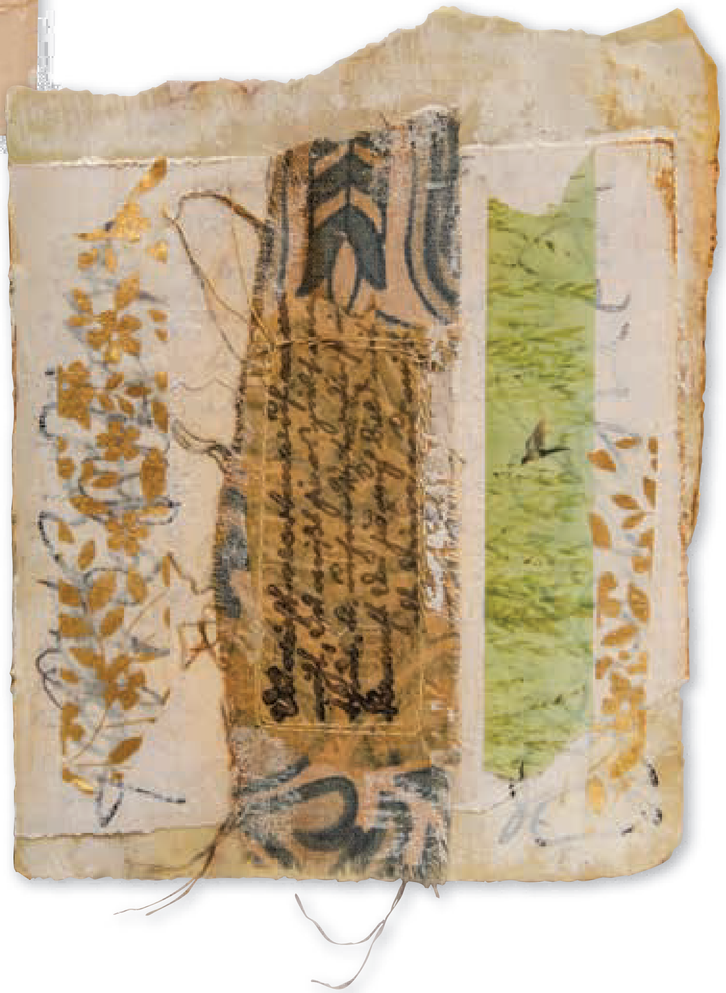




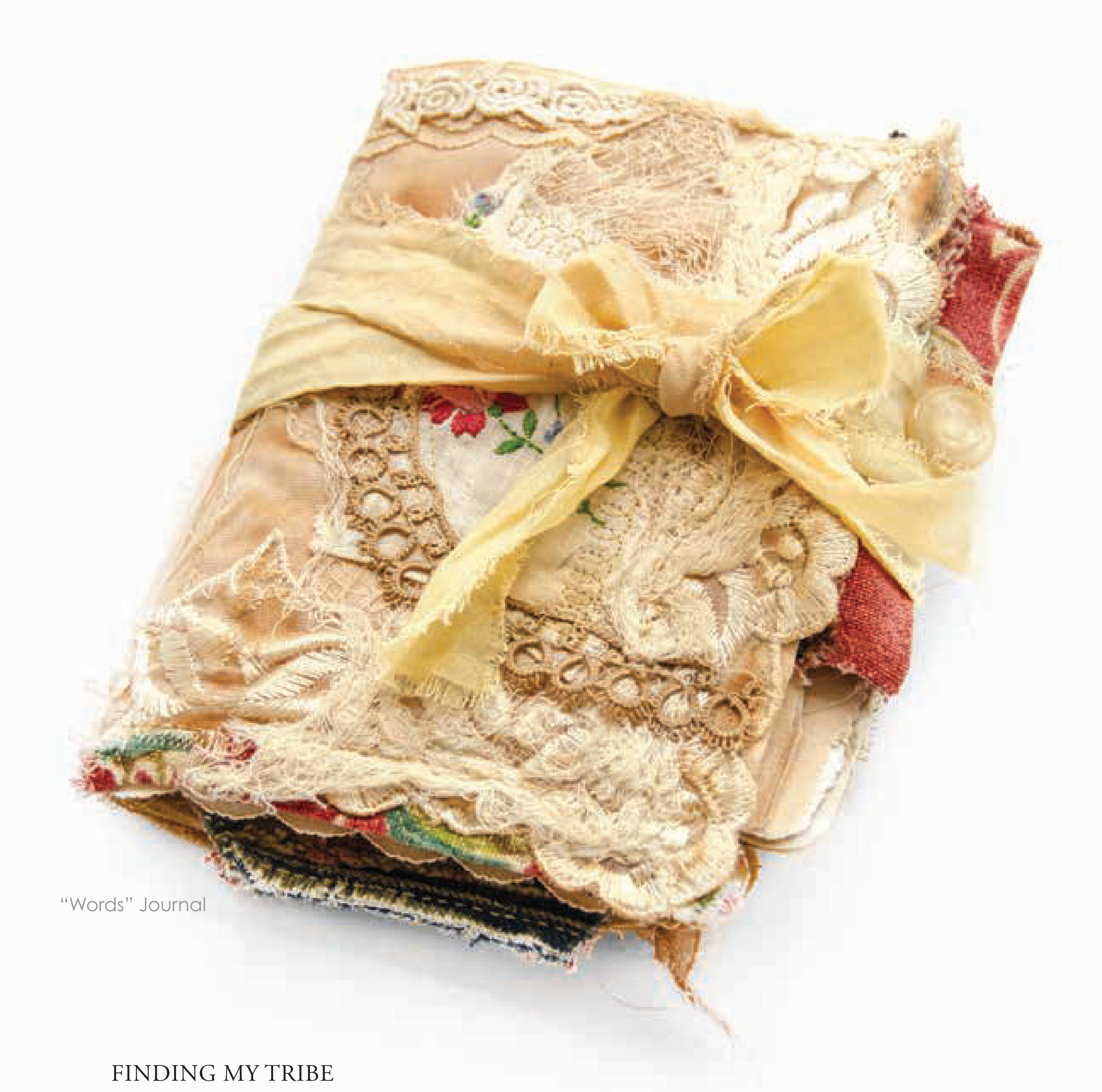
EMBOSSED FABRIC JOURNAL
Creating handmade journals has become one of my favorite ways to explore art. Many different art methods get my attention, and I find it so fun to make something out of basically nothing: unwanted old books, book covers pieced together with fabrics, cardboard, recycled trash, bits of papers and fabric, ribbons, coffee-stained papers, and much more. In this embossed fabric journal, I used a cardboard restaurant coaster, lightweight muslin fabric, gel medium, paints, and sandpaper.

DETAIL





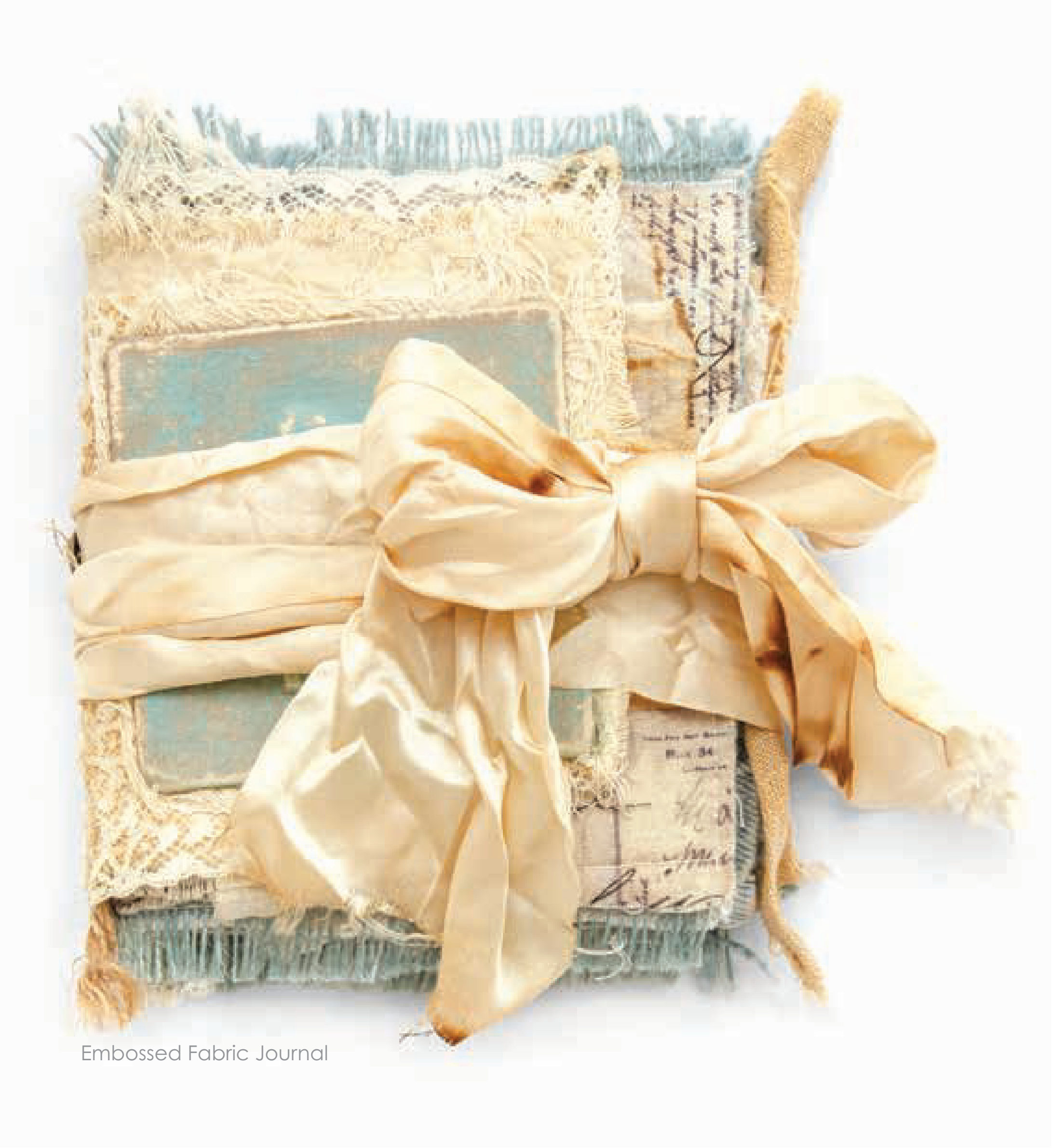
IT WAS ALWAYS **different,** WHICH I THINK IS WHY ART JOURNALING IS SO **appealing:** IT CAN BE **whatever** I WANT IT TO BE FOR THAT MOMENT, NICE AND NEAT **or** GRUNGY MESSY.



“Words” Journal

FINDING MY TRIBE

As an introvert it is difficult for me to share the deepest parts of my life; accepting that has actually helped me to reach out more and more. Sharing my art journal pages also brought new freedoms. I began following like-minded creatives on Instagram, and enrolling in more than a few online art classes put me in touch with additional creatives; such freedom, to finally find my tribe. Becoming vulnerable through sharing my art has been uncomfortable yet has brought me to a new place in my life. I love my tribe and hope that sharing some of my journey may help you in yours. Creativity lies within each of us — stir it up and you might surprise yourself with what comes out. Art journaling is a great place to start. »



Embossed Fabric Journal

TIPS

- An old book is a great place to start an art journal. Gesso lightly over a page, add a few bits of scrap paper or fabric, and choose one word for the page.
- You don't need to spend money to art journal; for example, used tea bags are great once dried, emptied, and opened, as they become a somewhat transparent tissue.
- When using gel medium, glue, or other sticky substances, keep a roll of wax paper on hand to lay your project on so it won't stick to other papers, etc.
- Check thrift stores for remnant fabrics, vintage cloth, lace bits, tattered doilies, and old embroidered pieces; these make wonderful journal additions.
- If you get frustrated with an art journal page or project, keep in mind that you can cover up just about anything with a layer of something else.

Peggy Tunnell believes everyone has creativity within them, and she loves to help others in this discovery. Always learning new art methods to share with others through teaching classes and online sharing, she enjoys gift-giving and selling her journals on Etsy. Peggy and Jeff live in Big Bear Lake, California, where they raised four children who now have families of their own, resulting in 14 wonderful grandchildren. See more of her work at peachtreecreationsco.etsy.com *and on Instagram (@peachtreecreationsco). She welcomes email at* p.t.creationsco@gmail.com.

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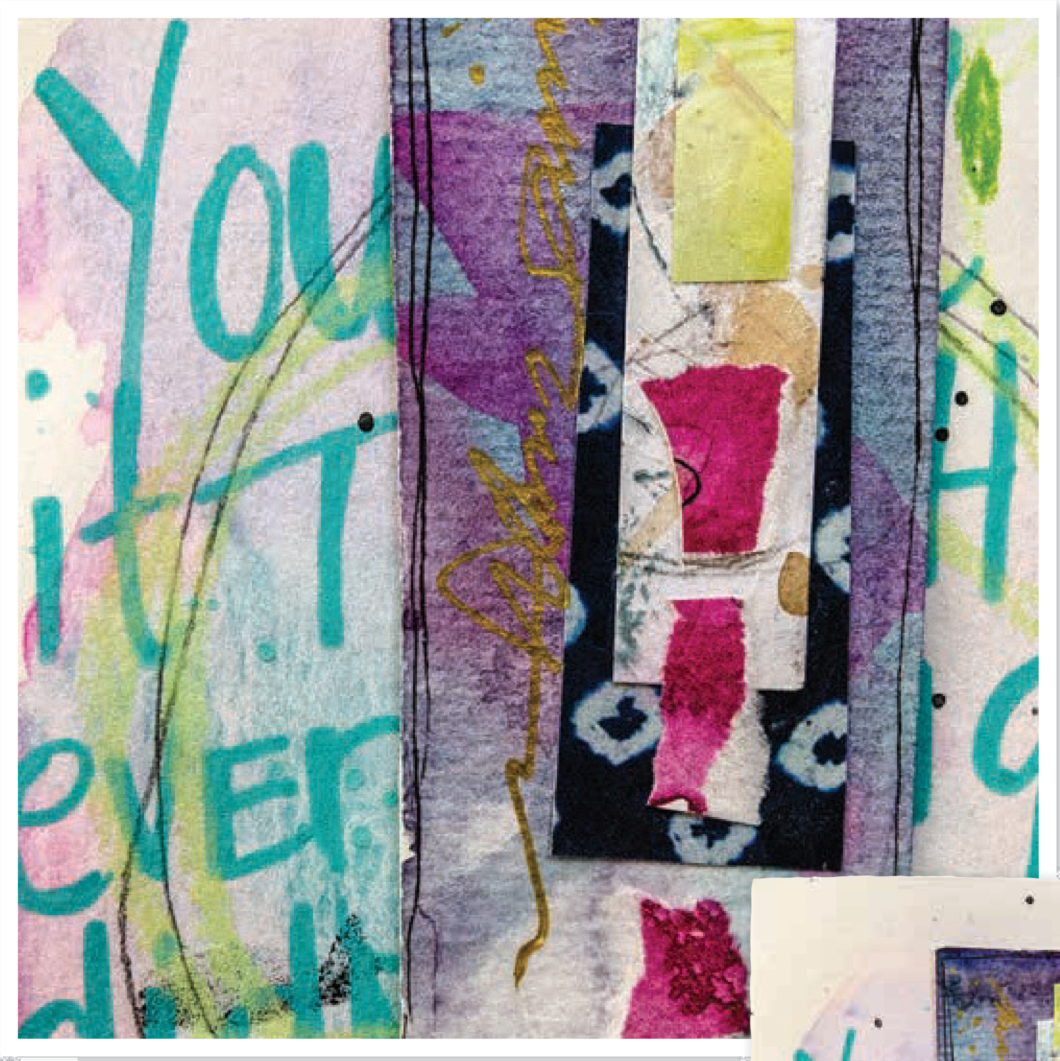
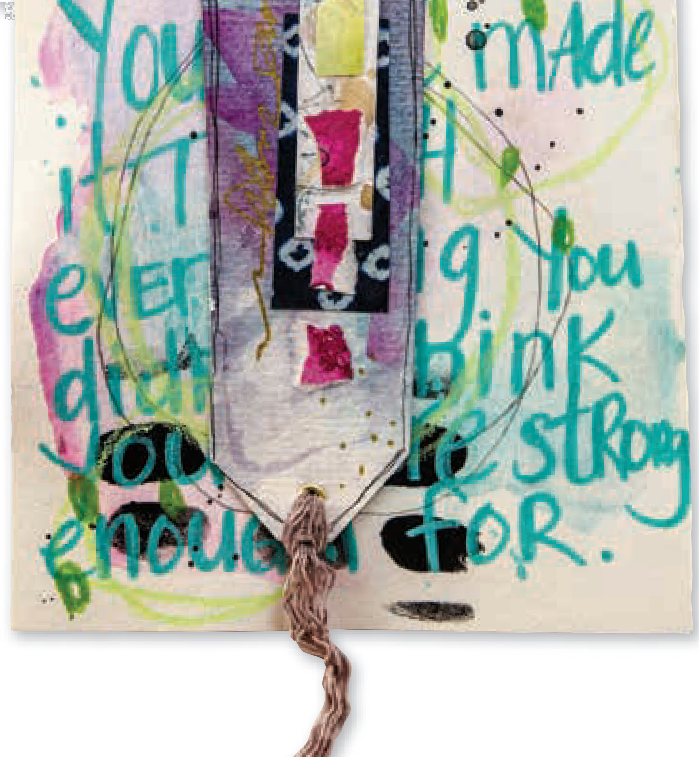
THE WRITTEN WORD

Here we revisit some of the most innovative and artistic lettering that has graced the pages of *Art Journaling.* You are sure to be inspired by these wonderful interpretations of the written word.

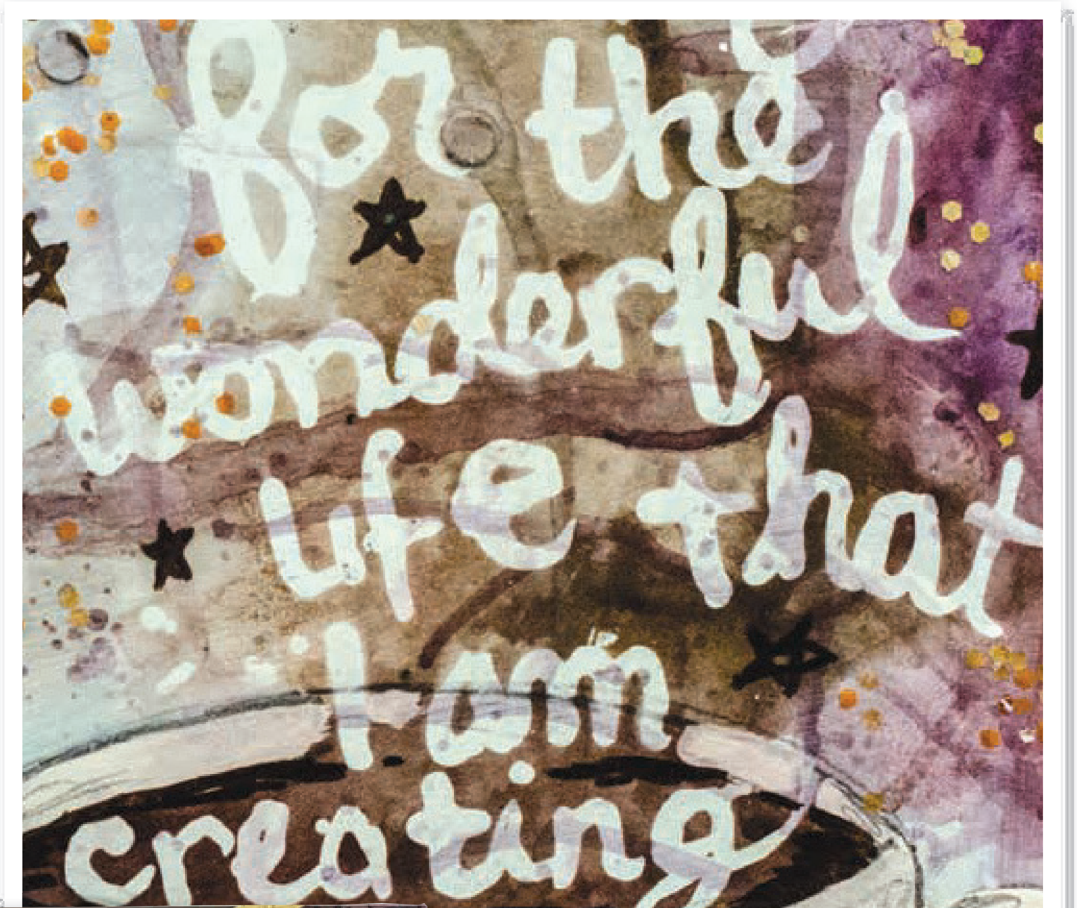


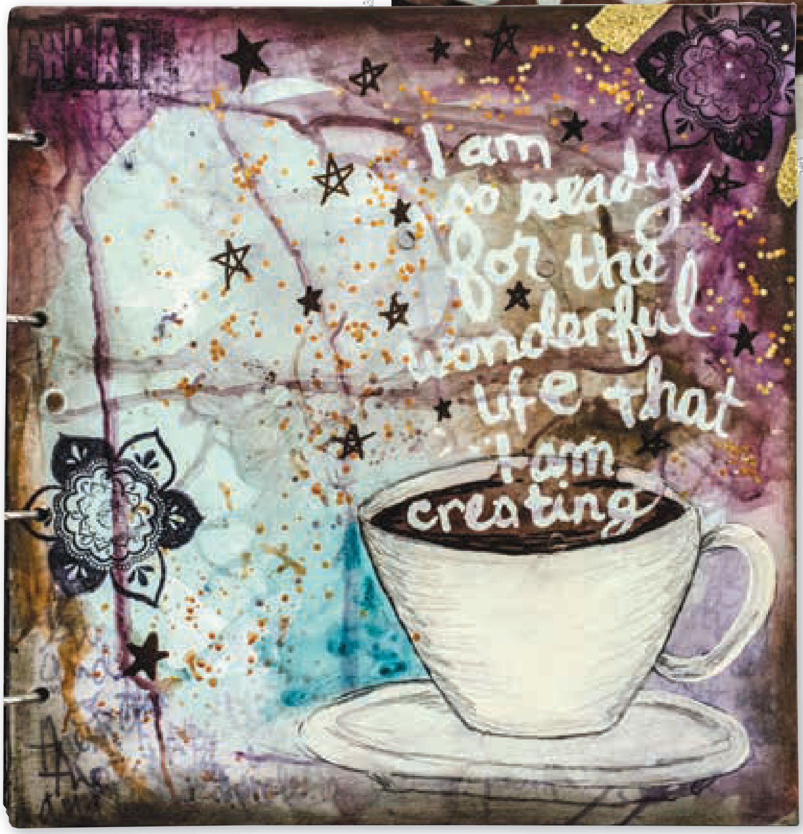


PARTIALLY PRIVATE

Make a bold statement with your journaling while still maintaining a bit of mystery, like Chris Karpiak did here. Although the words are penned large using a brightly colored broad-tipped marker, a collaged tag is placed on top, leaving the viewer guessing just a bit at the partially hidden meaning.

See more from this journal in the Winter 2024 Issue of Art Journaling. *Learn more about Chris Karpiak at* chriskarpiak.com.

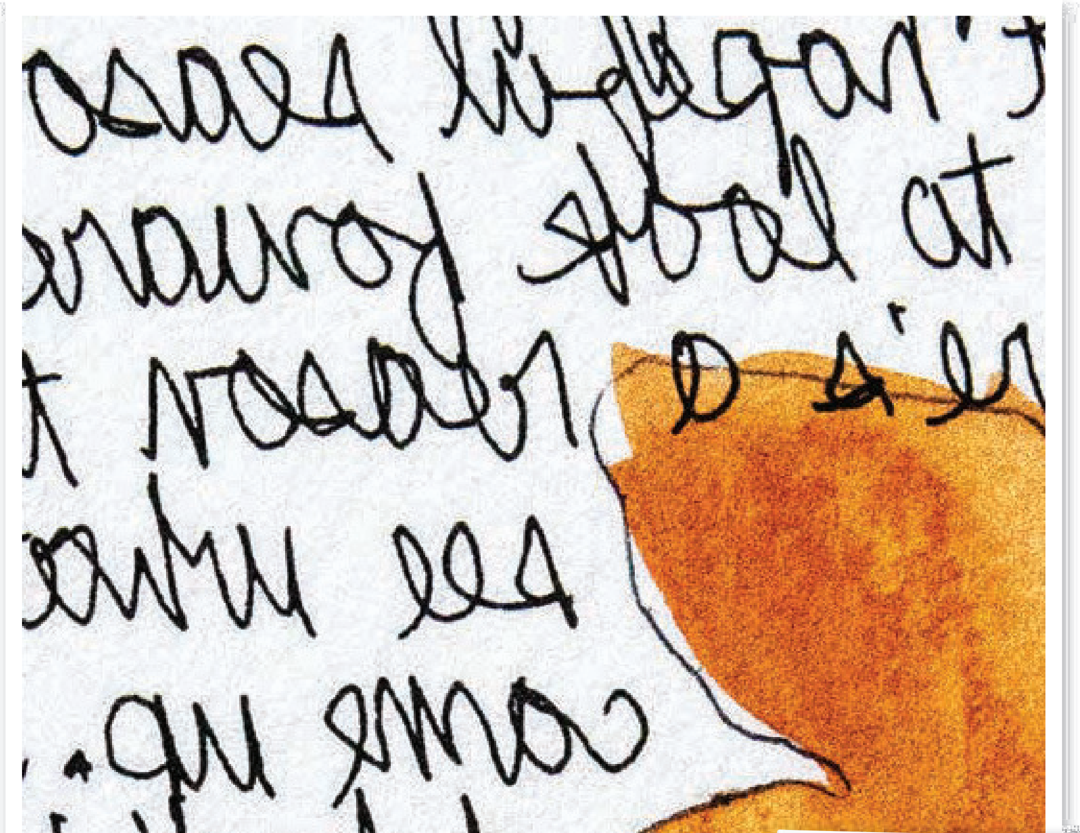

for the wonderful life that I am creating

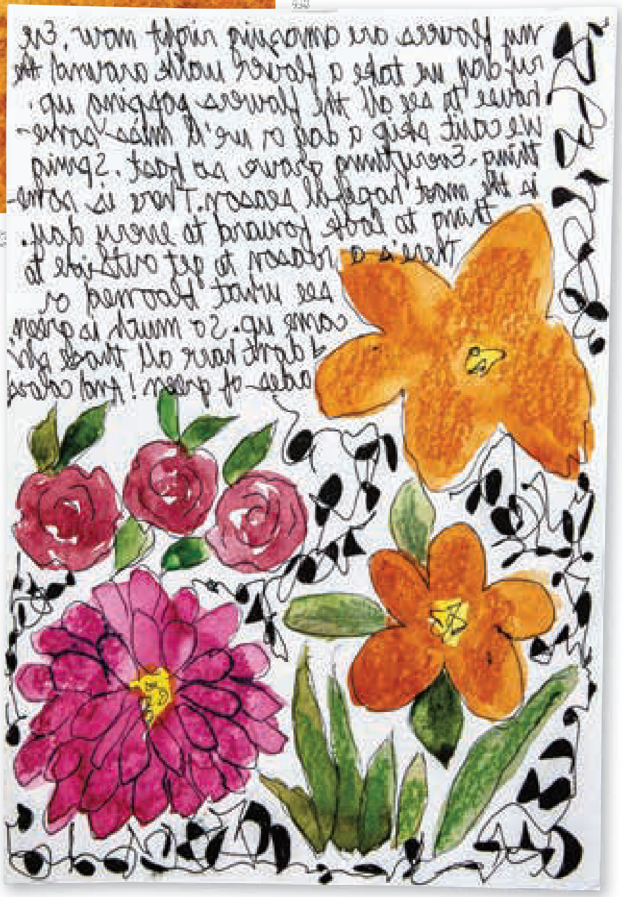

I am so ready for the wonderful life that I am creating

FLOATING IN THE AIR

Integrate your writing into a design by making it part of the focal image, like Nicole Sinay Torres did here. The steam rising up from the painted coffee cup is actually a quote, penned in an airy coordinating color that still pops against the page. Get creative and play with how your words can complete an image.

See more from this journal in the Spring 2020 Issue of Art Journaling. *Learn more about Nicole Sinay Torres on Instagram (@nicolesinaytorres).*

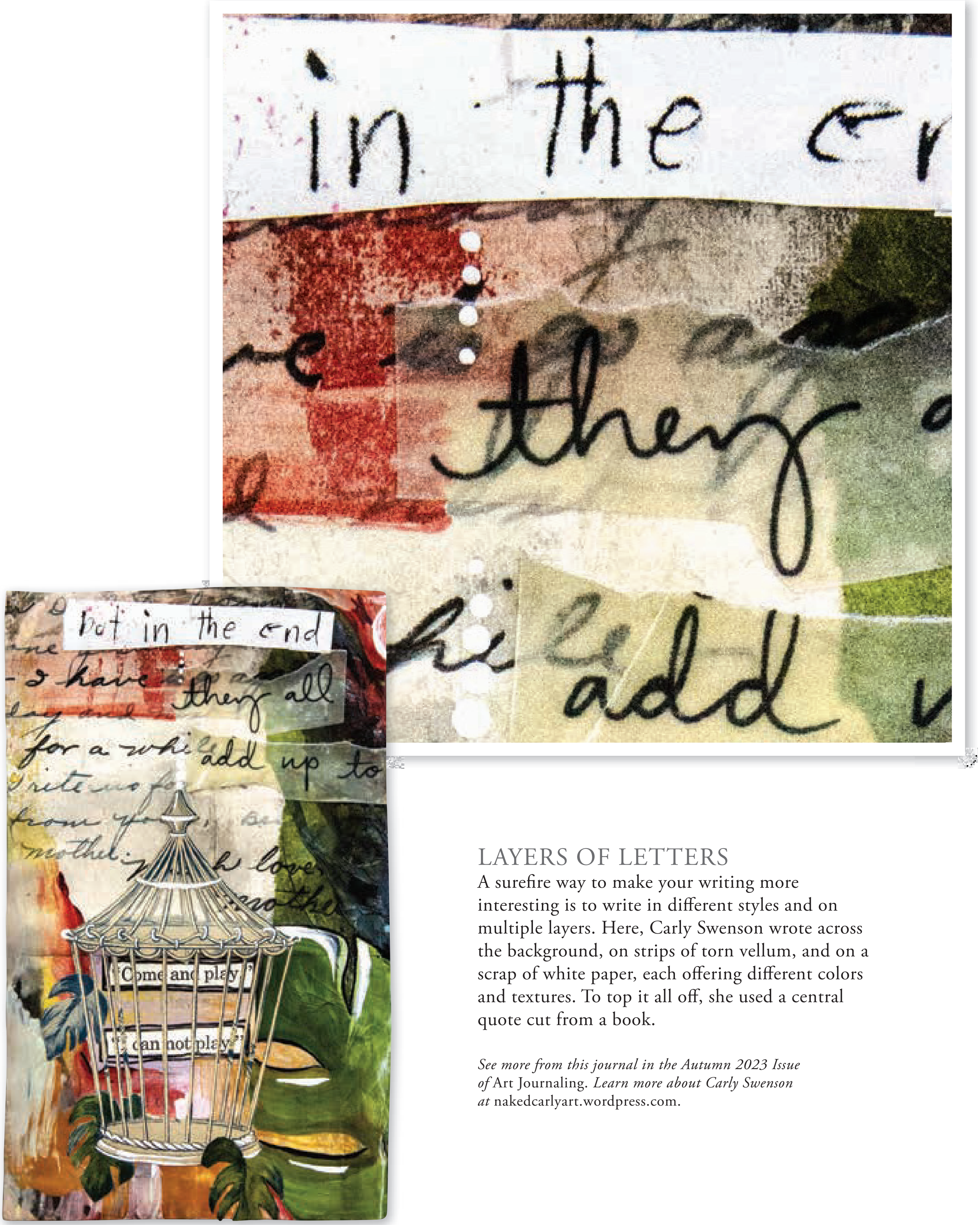




BACKWARD BUT BEAUTIFUL

When Florence Michelz Vogel discovered that backward writing added a uniquely beautiful touch to her journal pages, while also providing her with a calming creative practice, she was an immediate fan. With persistence and practice, you can mix things up by writing in reverse. And if you're looking for a similar yet simpler technique, try asemic writing.

See more from this journal in the Autumn 2023 Issue of Art Journaling. *Learn more about Florence Michelz Vogel on Instagram (@fontsbyflo).*


in the en
they
add
but in the end
they all
add up to
"Come and play"
"I can not play"

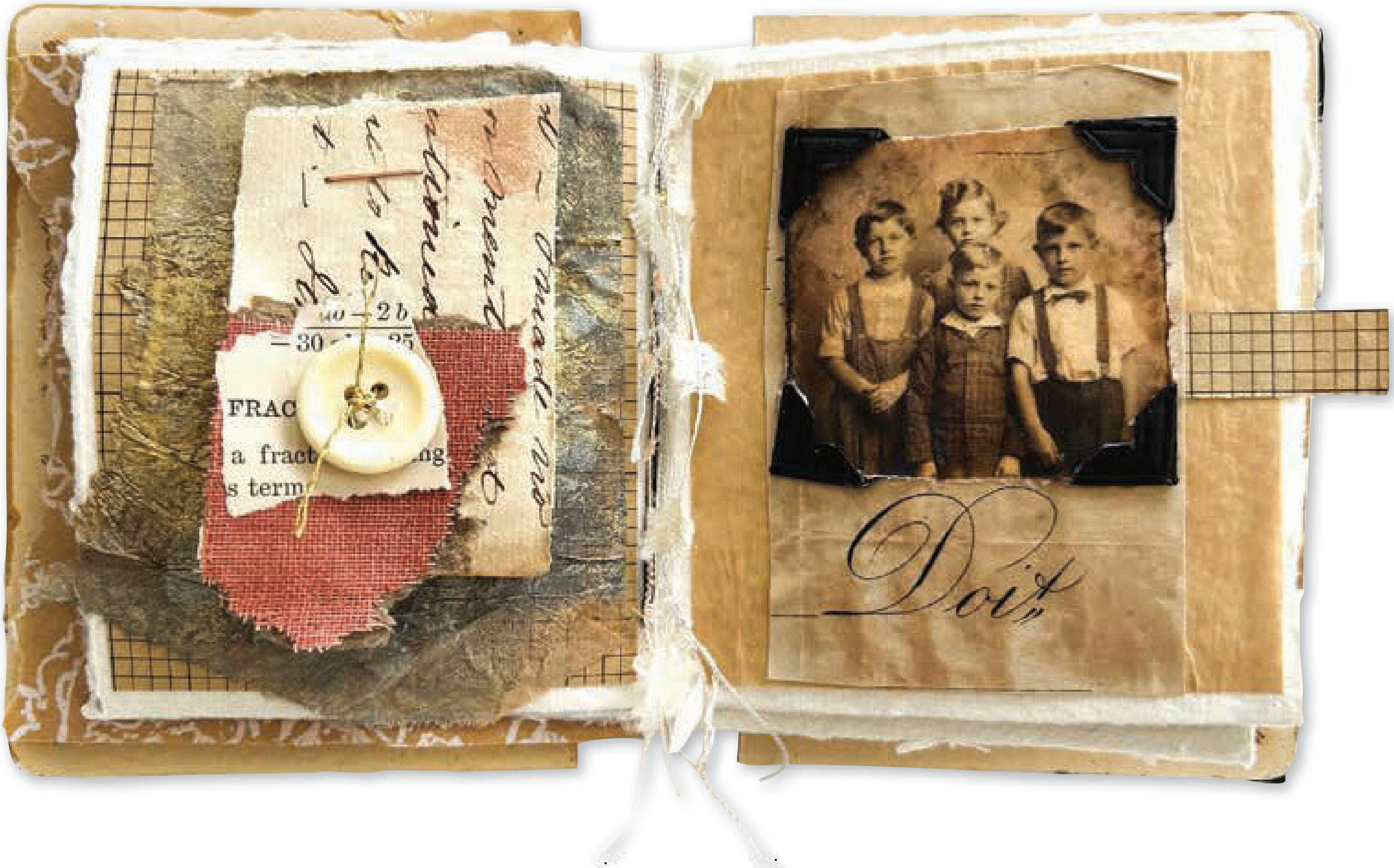
LAYERS OF LETTERS

A surefire way to make your writing more interesting is to write in different styles and on multiple layers. Here, Carly Swenson wrote across the background, on strips of torn vellum, and on a scrap of white paper, each offering different colors and textures. To top it all off, she used a central quote cut from a book.

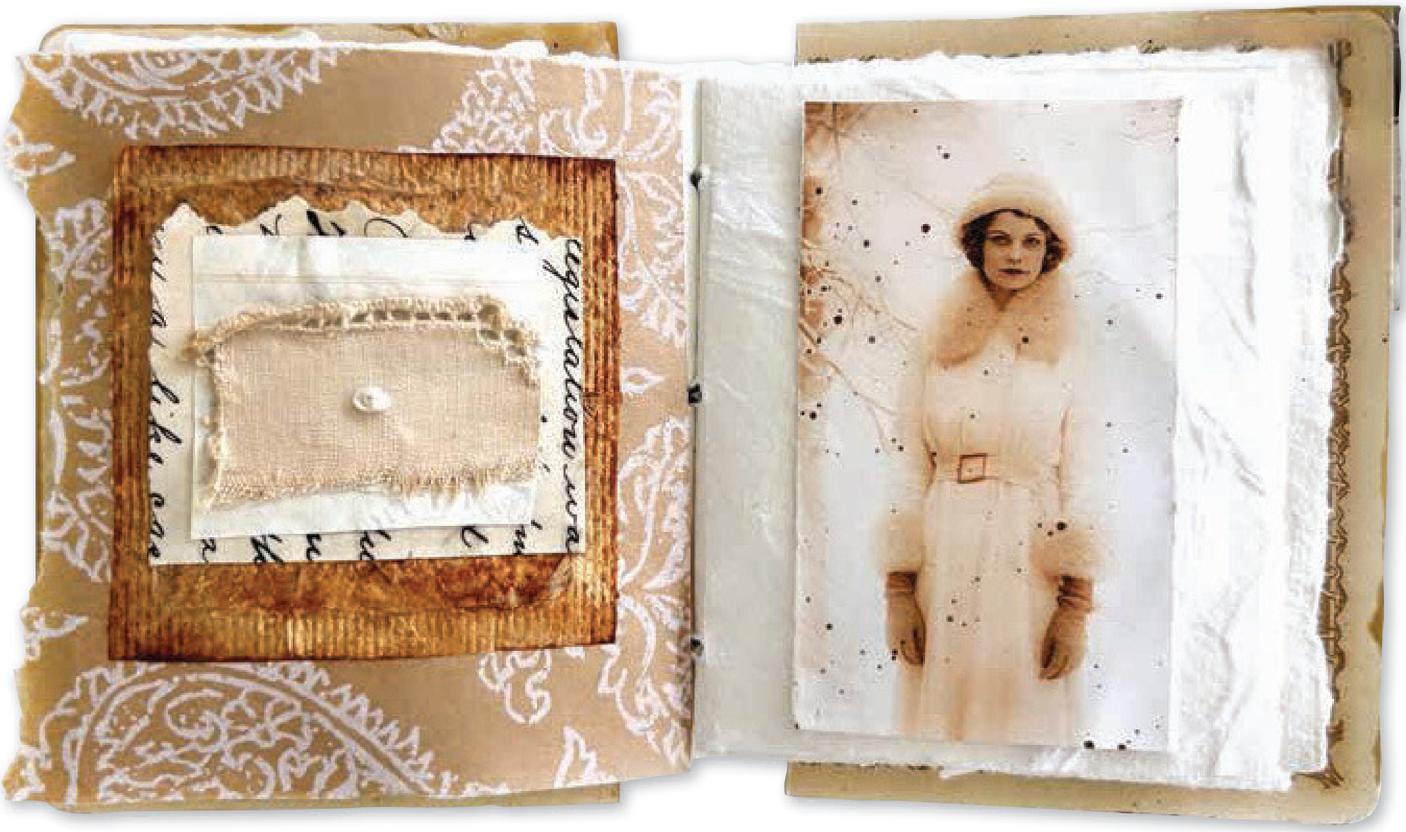
See more from this journal in the Autumn 2023 Issue of Art Journaling. *Learn more about Carly Swenson at* nakedcarlyart.wordpress.com.

The Healing Power
OF ART JOURNALING

BY JANET REID



Art journaling has been a very special part of my life for the past several years. After losing my home and almost all the photographs of my family in a devastating California brush fire in 2008, I began searching for a way to heal and to honor the seven photos I managed to save. They were tiny black-and-white snapshots of me as a child, and I honestly don't know why they were in the small box I grabbed as I fled. After getting settled again, I remembered those seven photos and decided I needed to do something to honor them and their survival as well as mine.



TAKING THESE *disparate* PIECES AND BRINGING THEM INTO A NEW AND *meaningful* FORM WAS VERY *soothing* ...

I began taking art classes online and discovered art journaling. I had kept written journals throughout my life, but the thought of making journals that are primarily visual became very appealing to me. Classes that helped me tremendously were those from Misty Mawn, Ivy Newport, Roxanne Evans Stout, Jeanne Oliver, and Colleen Attara.

SEARCHING FOR STORIES

After using my little photos in a series of pieces and journals, I was hooked. I began searching in vintage stores and online for other old photos to use; I was so intrigued by them. Who were they? What was the person thinking who snapped the photo? Why had these family photos ended up for sale? My interest spread to purchasing old paper ephemera and letters, and I wondered how, after so many years and so much distance, they ended up in my hands to be fashioned into a piece of art. »

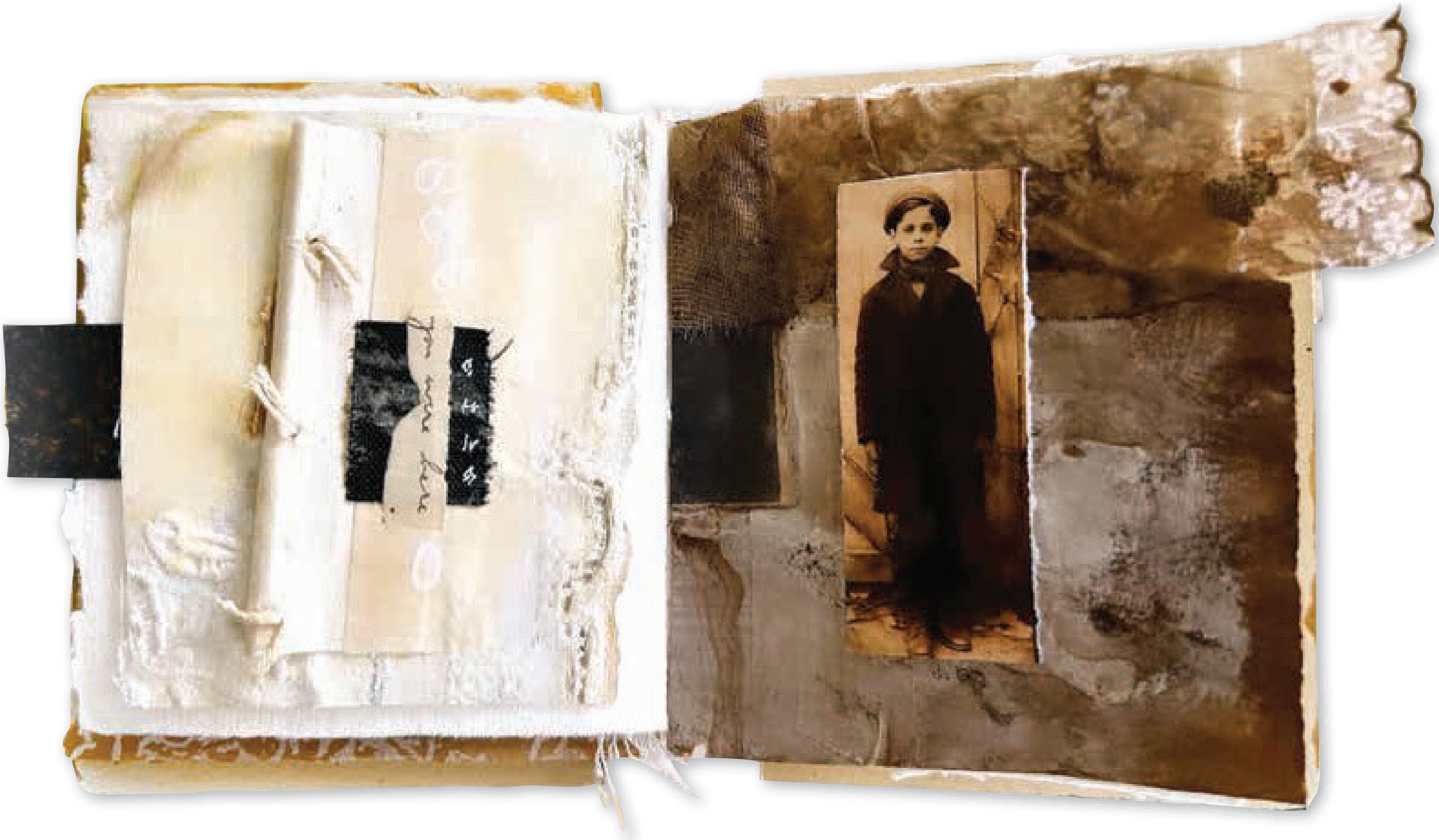
Taking these disparate pieces and bringing them into a new and meaningful form was very soothing; it seemed a clear metaphor for what had happened in my life and my desire to move ahead. For me, art journaling has and continues to provide a window into the experiences in my life, both good and bad, and a way to make them much more understandable.

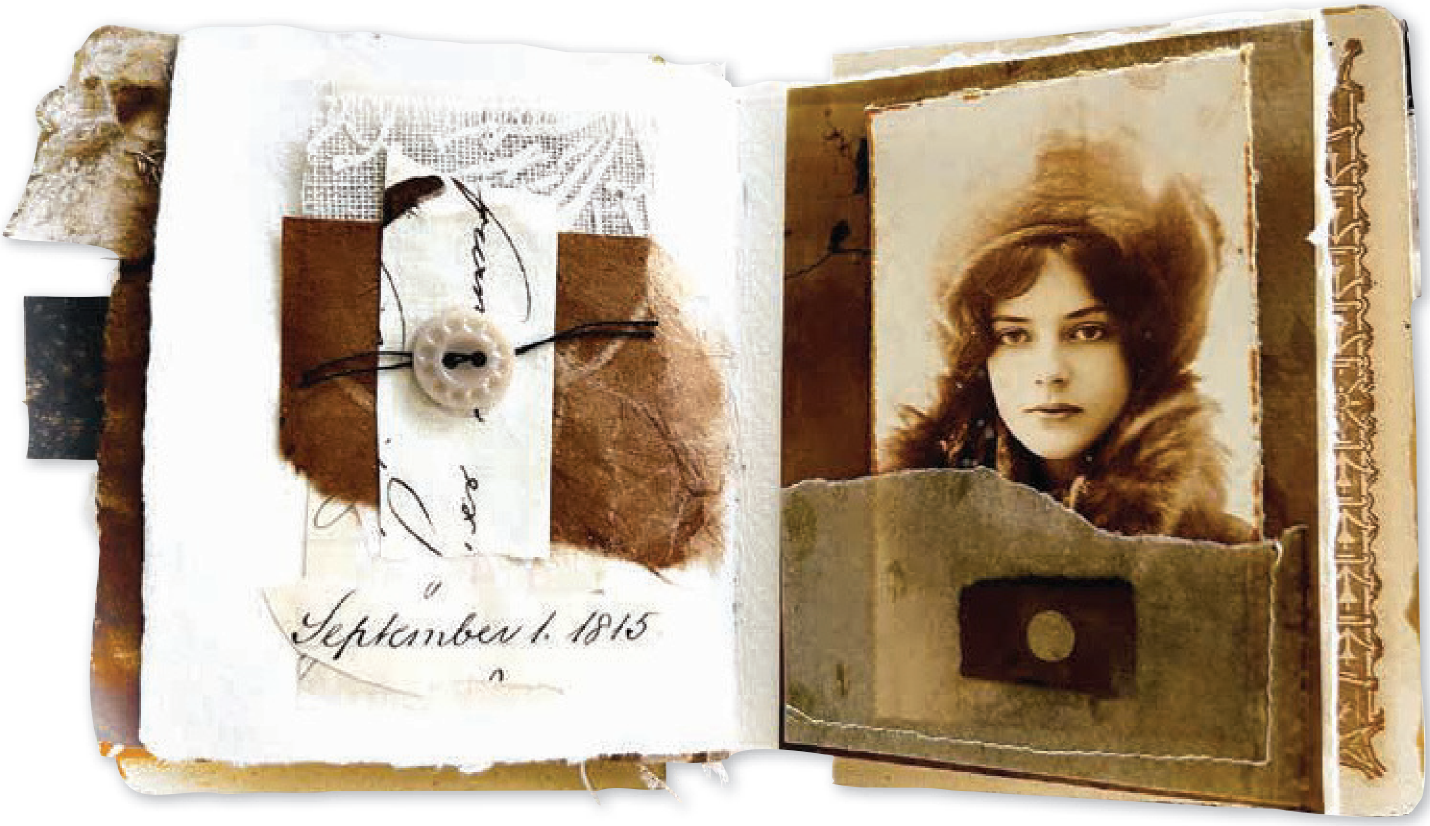
A HANDMADE WORLD

I have many, many different types of art journals in which I work, from large ones where I like to paint layered backgrounds, to tiny ones I put together with found objects and papers. I have some journals I have purchased, but my favorites are the ones I make; they are all precious to me. A journal feels like an actual, physical place where I can work without self-judgment, a safe place to explore my feelings and concerns, providing a creative respite from the busy and often challenging world in which we live.

Creative Discoveries

Recently, I discovered different kinds of hole punches. Circles in all sizes are my new favorite. I use both the holes and the paper scraps with the empty spaces.





> FOR ME, *art journaling* HAS AND CONTINUES TO PROVIDE A *window* INTO THE EXPERIENCES IN MY *life*, BOTH GOOD AND BAD, AND A WAY TO MAKE THEM MUCH MORE *understandable*.

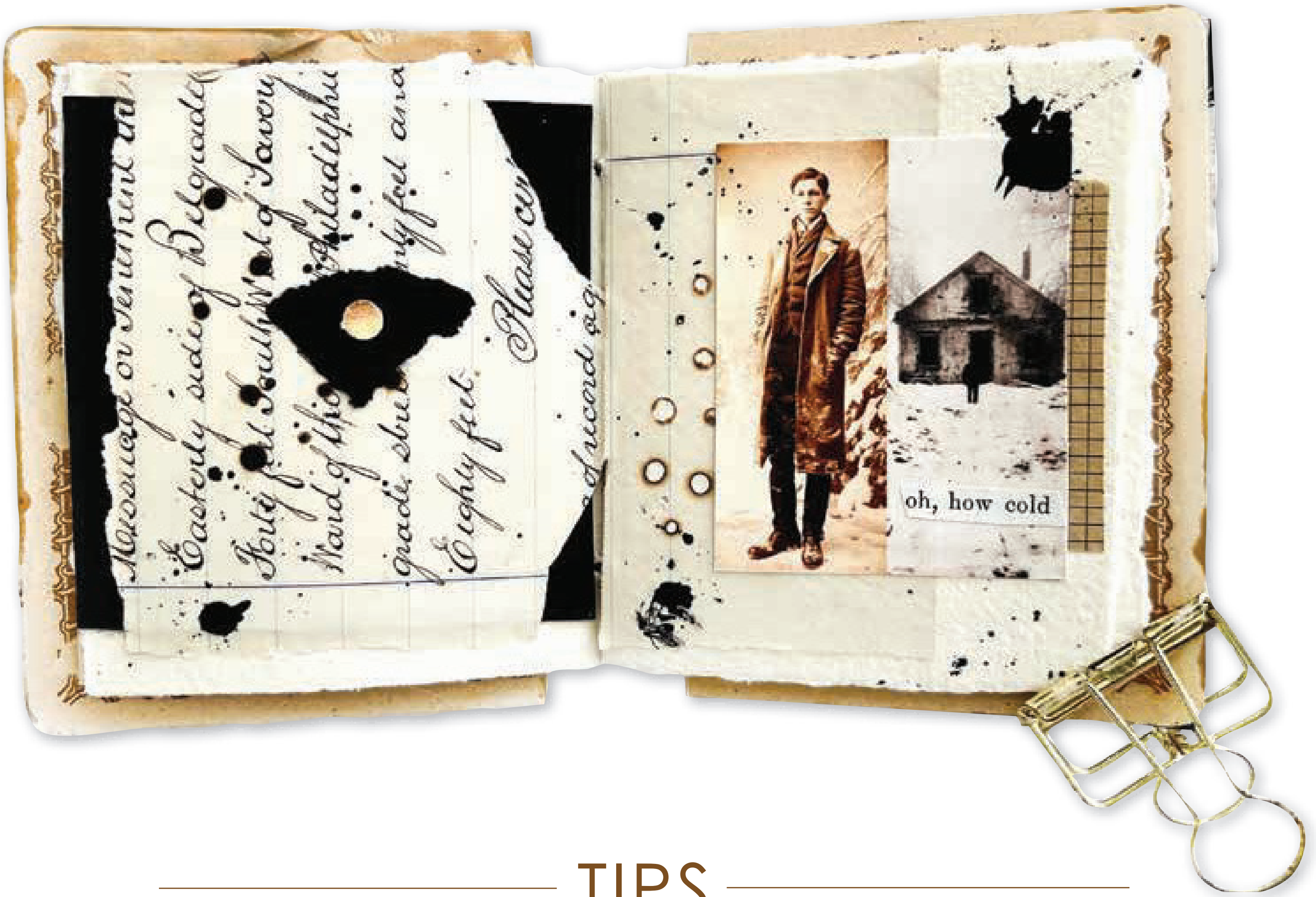
CREATING THE SACRED

Most often I make my own journals with techniques I have learned in classes I have taken. I start with the journal itself, and then add to it with photos, papers, fabrics, and other inclusions like beads or parts of old jewelry. Sometimes I have a theme in mind, while sometimes I don't. This tiny journal was inspired by a beautiful class taught by Colleen Attara (colleenattara.com) called "Tiny Sacred Journals." She encouraged us to "create these tiny altered journals from bits and pieces of things we have around us."

FOLLOWING THE PROCESS

I usually begin with sorting through my supplies and coming up with a color palette as I do. Next, I add acrylic paints, inks, and texture mediums to the pages, keeping them true to the palette I have chosen. I don't plan each spread in the beginning; instead, I let the process take over as I work. Each journal spread becomes its own collage substrate, and I work on them one at a time, saving the front and back covers for last. I love using old cabinet cards for journal covers, often finishing them with encaustic wax medium. Finally, I add stitching, fabrics, and beads to the spines. »

A JOURNAL *feels* LIKE AN ACTUAL, PHYSICAL PLACE WHERE I CAN WORK WITHOUT SELF-JUDGMENT, A *safe* PLACE TO *explore* MY FEELINGS AND *concerns*…



TIPS

- If you feel creatively blocked, it can be easier to complete a journal if you have a theme in mind.
- Search through old books for lines of text to cut out and add to your pages.
- Be on the lookout for interesting things you already have to make the covers of your journal, such as flattened boxes, an old wallet, cabinet cards, or cardboard from shipping boxes.
- Save scraps of wrapping papers and ribbons to embellish your journals.
- Look at everything you get in the mail as possible journal fodder.

Janet Reid lives in Santa Barbara, California. After retiring from many years as an educator, she now has the joy of practicing her art full time. She sells her work on Etsy at studiomiradero.etsy.com, *and loves to connect with other artists on Instagram (@jreid1031). Janet welcomes email at* janetsreid@gmail.com.

Photography by Janet Reid.

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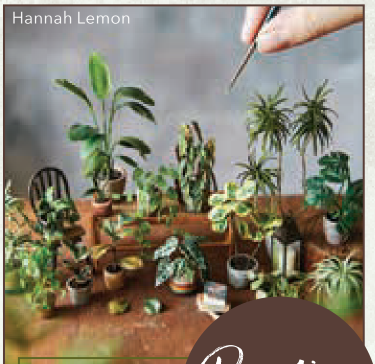
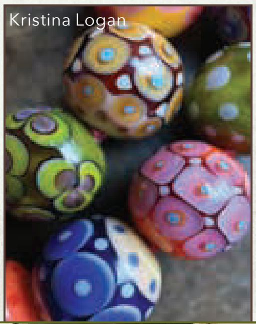
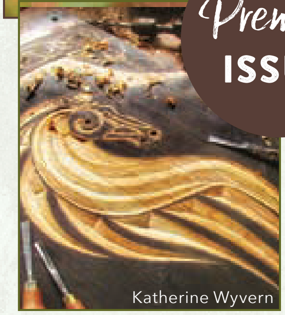

Hannah Lemon

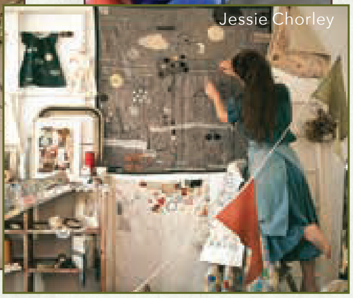
Annie Isa


Kristina Logan

Premier ISSUE


Katherine Wyvern

Grace Brown


Jessie Chorley

COMING JULY 2025

We are excited to announce a new addition to the *In Her Studio* family in the summer of 2025! While *In Her Studio* explores the creative spaces of female artists, designers, and makers, our new publication will spotlight the unique artwork and creations that are made within. You'll be given an up-close look at a variety of creations spanning numerous art forms, learn how makers develop and refine their creative processes, gain knowledge of an array of artistic techniques and artisanal crafts, and discover ideas and inspiration for your own creations.

SPECIAL OFFER

Get $2 off the cover price & FREE U.S. shipping when you pre-order your copy by May 20th.

Follow **Stampington & Company** (@stampington) and **In Her Studio** (@inherstudiomagazine) on Instagram for updates about this exciting new magazine.

Find Magic IN THE EVERYDAY

ISSUE 14

Peek inside *Field Guide to Everyday Magic* to discover 100+ soul-searching questions, beautiful quotes to inspire, worksheets complete with journaling space, and even more everyday magic!

At this moment, I am currently . . .

Reading:

Wondering:

Watching:

Hoping:

Appreciating:

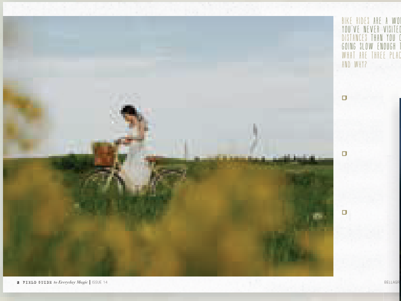
Anticipating:

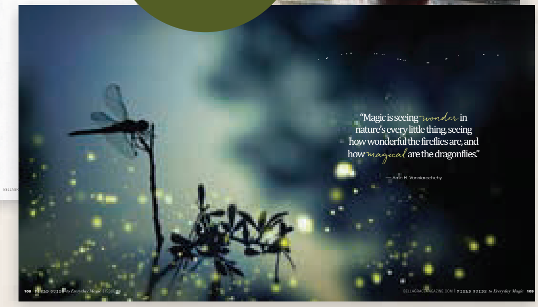
Listening:

Feeling:

Even if you aren't a fan of most household chores, you probably have one you don't mind doing and might actually thoroughly enjoy doing it. For some it's making the bed with freshly washed linens while others find joy in hand-drying dishes. What is a chore you find oddly satisfying?

Now Available





"Magic is seeing wonder in nature's every little thing, seeing how wonderful the fireflies are, and how magical are the dragonflies."

— Ama H. Vanniarachchy

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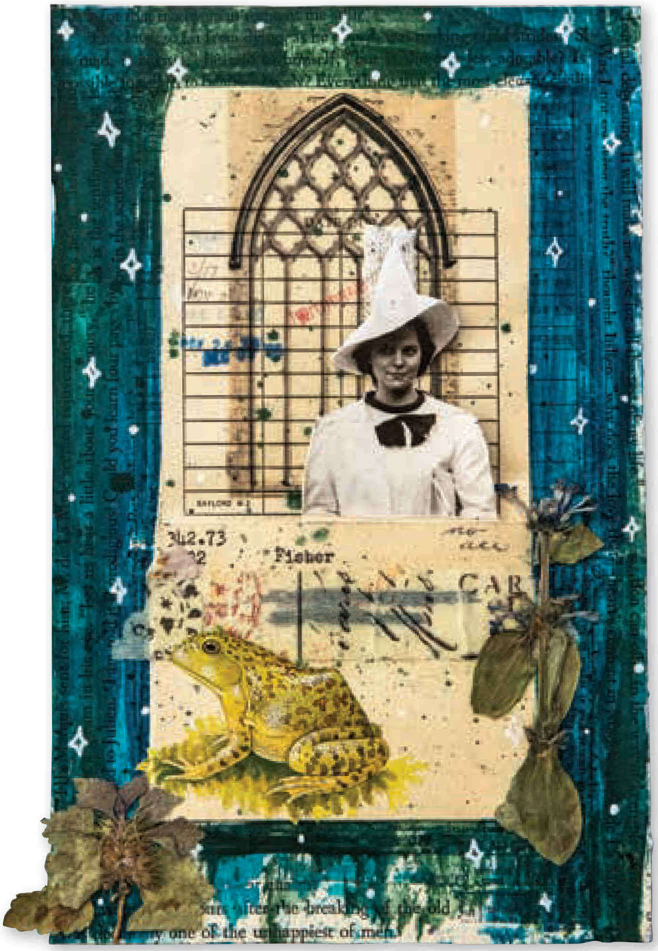
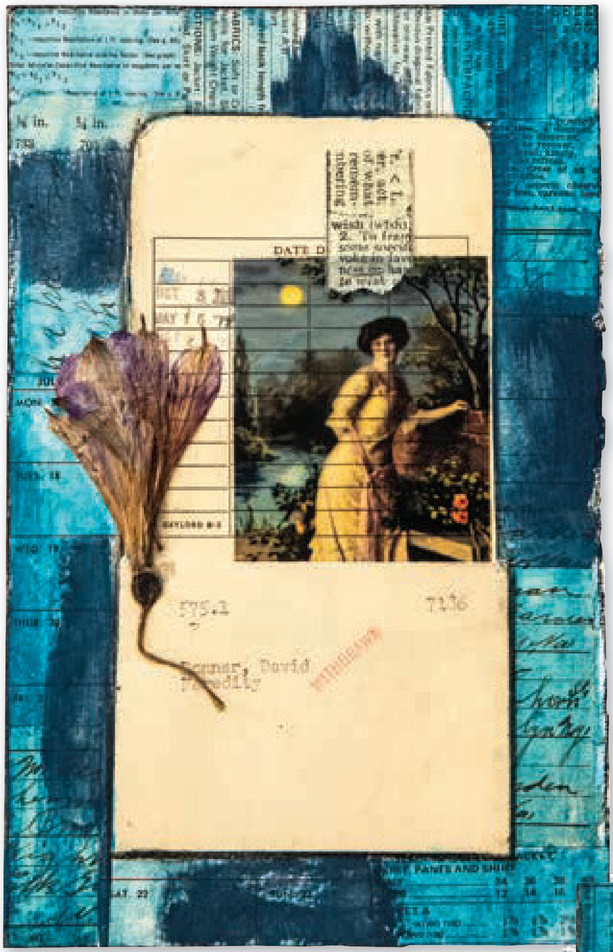
The One
ON THE INSIDE

BY NARAH KIMBERLY MINARDI



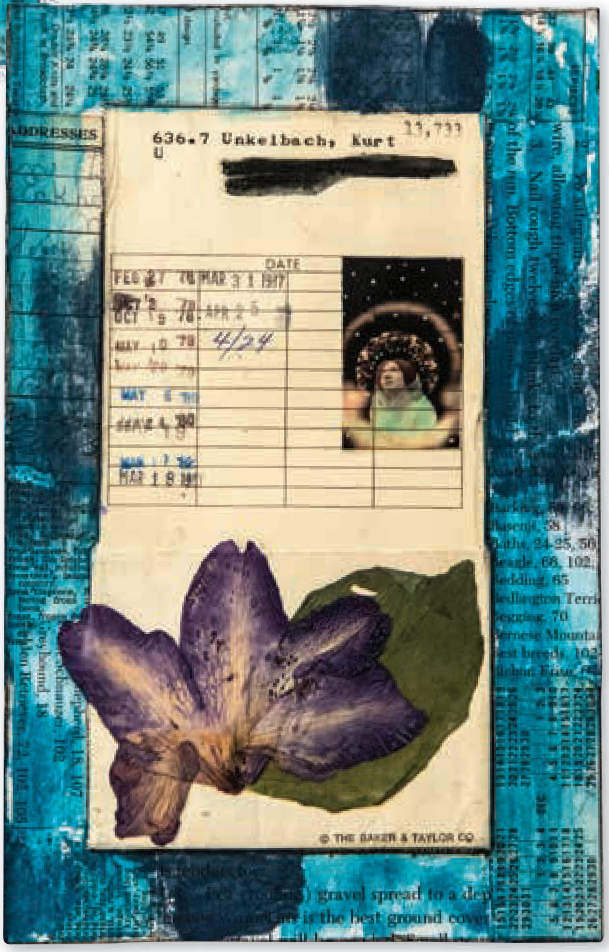
While I was making this art journal, I was in the end process of compiling my children's portfolios for their home education evaluations. Although each year I find ways to organize more efficiently, this tends to be one of the more intense parts of being a home educator. Efforts to simplify are helpful, especially when life is busy. Not only do I simplify my daily tasks, but I am also mindful of doing anything too taxing when it comes to my daily studio time. Since art is part of my healthcare regime, I know that skipping it for the sake of "being productive" is unwise. Because my brain was so full, I focused on whatever step seemed the most manageable at the time.

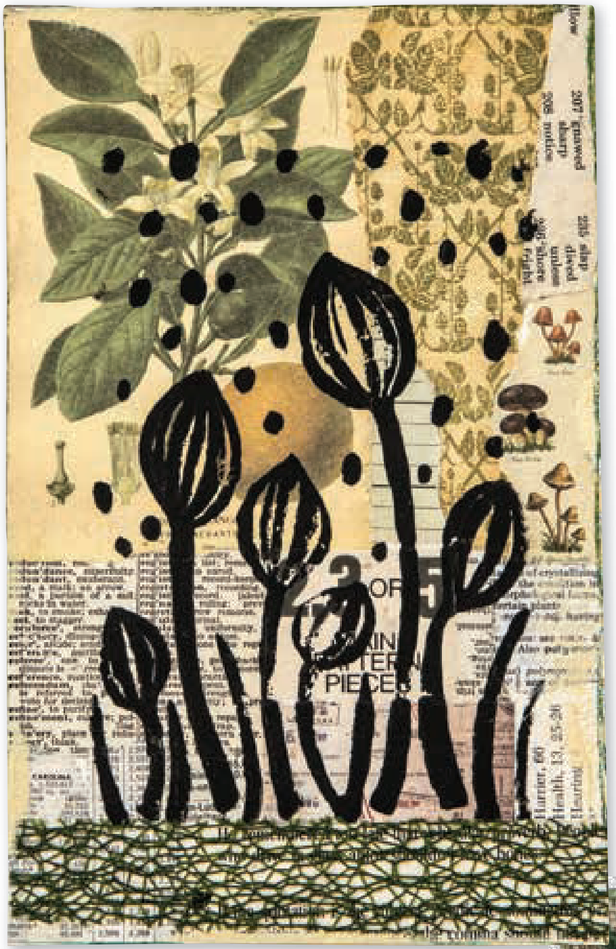


PLAYING WITH LAYERS

I had picked up some printed napkins and set them out for easy access on my art table. Though I had not used them in my journals before, I knew that separating the layers was the first step; by doing this with a few of them, I had a stack of material ready to be added to my artwork. Recently, I had organized types of collage materials into drawers, so I was able to easily grab a pile and layer vintage paper collage on most of the pages. Having achieved a creative rhythm, I kept going. Though each page was different, I found using a certain number of repeated techniques soothing. »

… BEING ABLE TO *focus* ON ONE STEP AT A TIME, EVEN IF IT IS THE SAME TYPE OF ACTIVITY FOR A *long* TIME, ALLOWS "THE ONE ON THE INSIDE" TO *rest.*



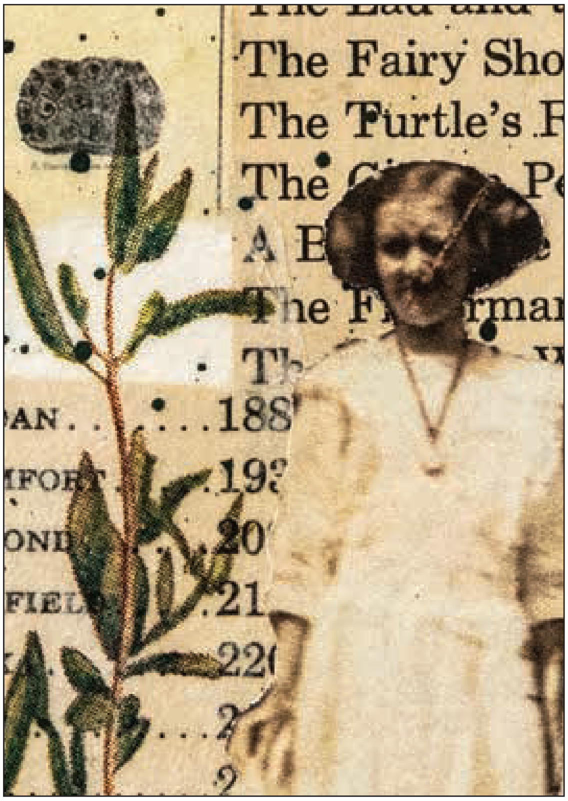


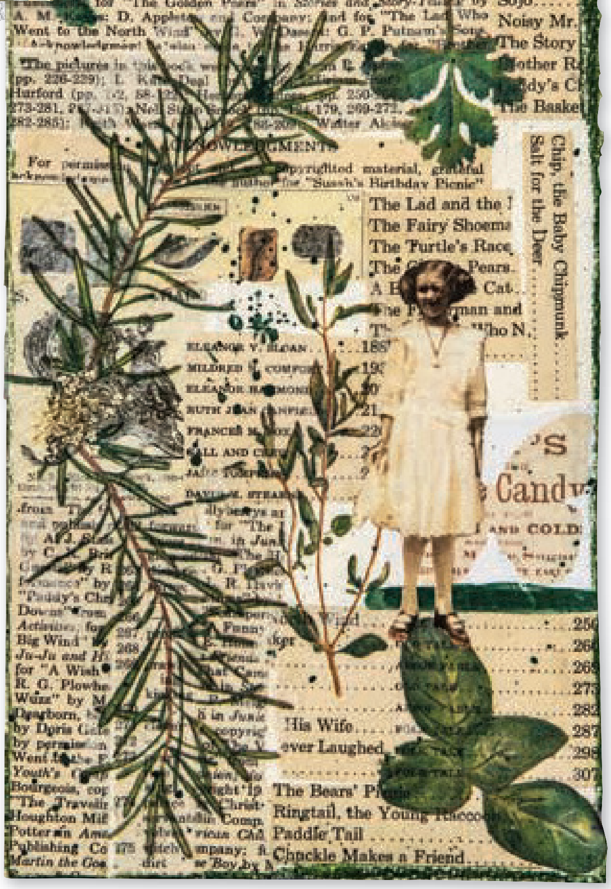
PRINTING EXPERIMENTS

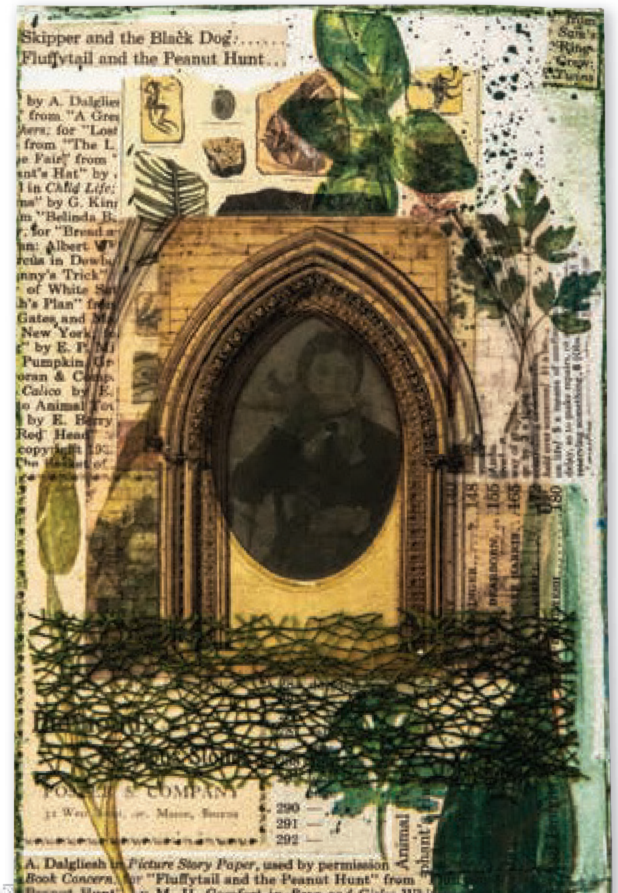
Also calling to me were pink rubber blocks that still waited to be carved. Making a simple drawing on a block and spending hours carving it was calming and satisfying. Finally, using printer's ink rather than an inkpad to print with the block was an exciting change, and I found myself carving more blocks and printing on various surfaces. At times I printed directly onto the collaged paper layer, while others I printed onto pages that had paint already on them.

For more color, I used inkpads to quickly add it; most were Distress Inks, which have an extended dry time, so after I rubbed the inkpad onto a page, I had time to blend it if I wanted more coverage.

DETAIL

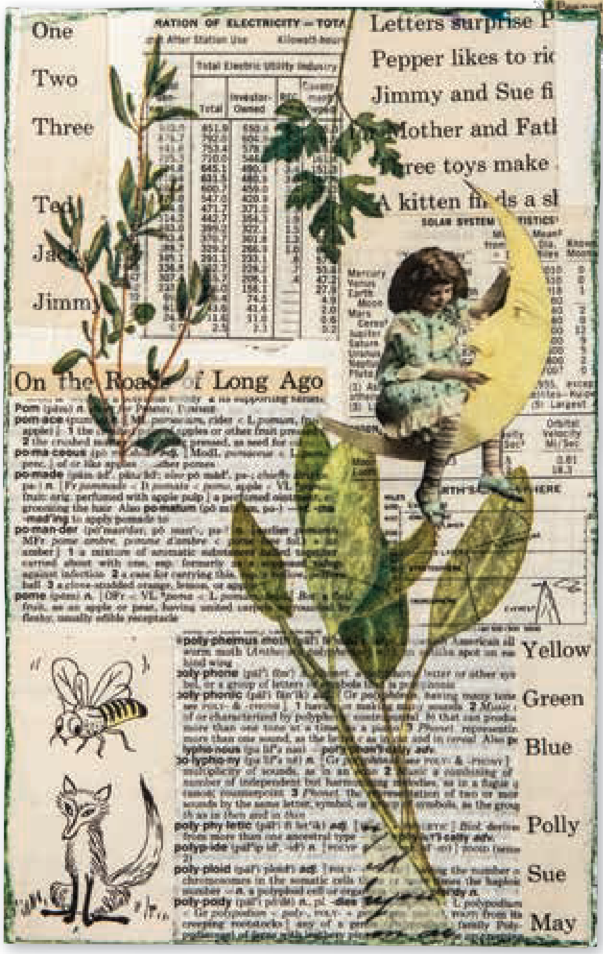





Skipper and the Black Dog
Fluffytail and the Peanut Hunt

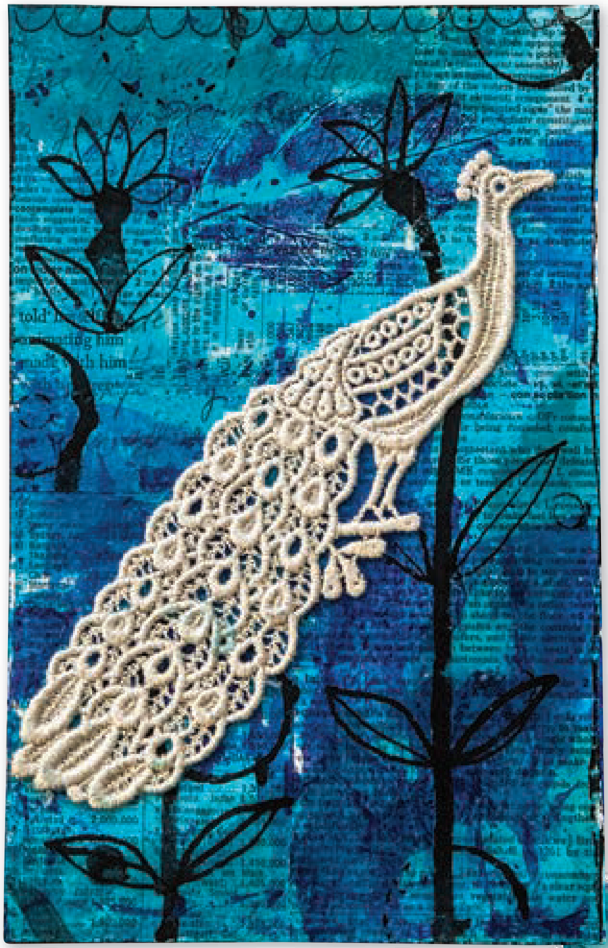
Art Goals

I want to watch the two watercolor courses I have purchased, and use my existing fabric collection for art dolls and nature-inspired sculptures.


One
Two
Three
Letters surprise
Pepper likes to ri
Jimmy and Sue fi
Mother and Fat
A kitten finds a s
On the Road of Long Ago
Yellow
Green
Blue
Polly
Sue
May

POCKETS OF INTEREST

Because I store like items together, I had a mass of library pockets from vintage encyclopedias. When I used many of these pockets, I adhered them first and then built up a paper collage around them. I had previously covered some shipping tags with various vintage papers, and they made great starting points for many of the pocket additions. Vintage photos, some with fabric or ribbon stapled to them as pulls, were also pleasing yet unchallenging additions. Some library pockets had actually been used to record the dates the books were borrowed, which was such an interesting detail that I wanted to allow to show through. For these pockets, I featured transparencies inside them, and double-sided tape was the perfect no-fuss adhesive to use. Lace appliques and vintage photos added a big impact without much effort. Finding some vintage book images I had cut out previously also reduced the complexity in completing pages. »

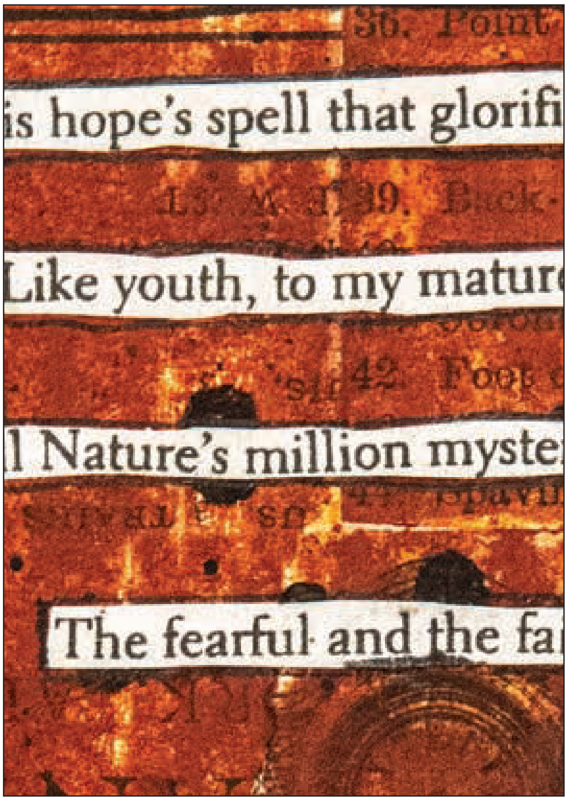


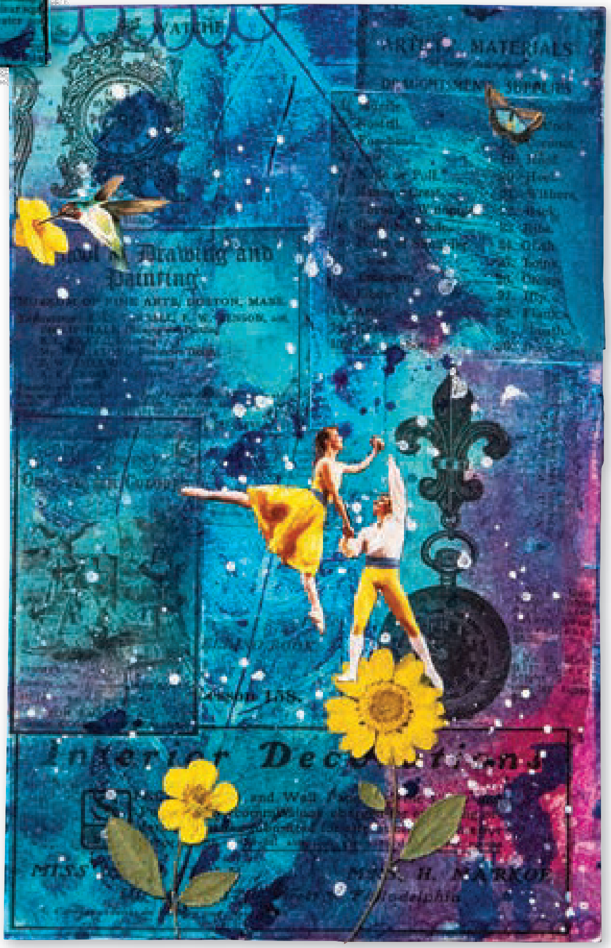
ON THE INSIDE

The mindfulness I am able to attain while art journaling reminds me of a story of two Buddhist monks. One monk could regularly be found sweeping the steps. Another monk noticed and said, "You're always so busy!"

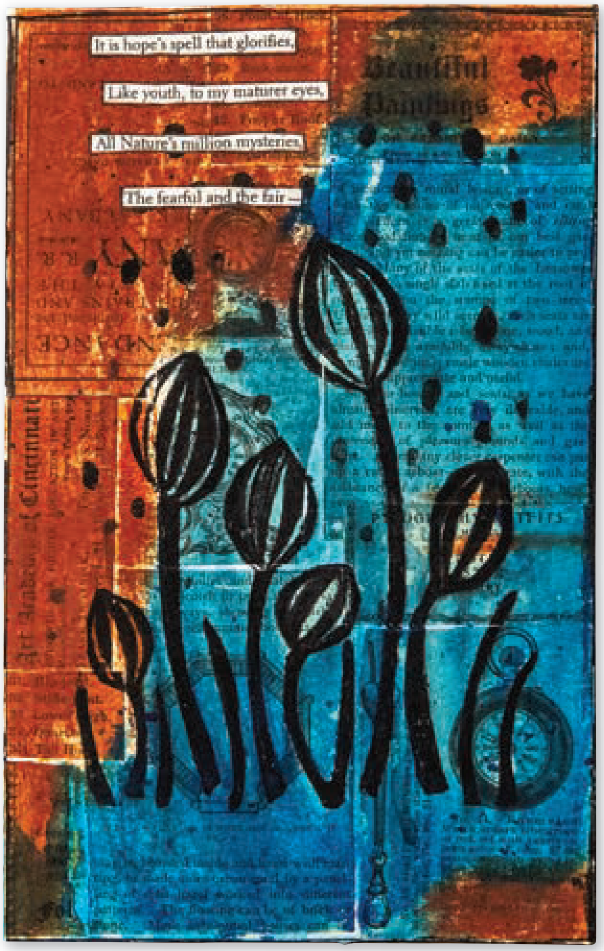
The first monk replied, "You should know that there is one on the inside who is not busy." So, being able to focus on one step at a time, even if it is the same type of activity for a long time, allows "the one on the inside" to rest.

DETAIL


is hope's spell that glorifi
Like youth, to my matur
l Nature's million myste
The fearful and the fa



> SINCE *art* IS PART OF MY *healthcare regime,*
> I KNOW THAT *skipping* IT FOR THE SAKE OF
> "BEING PRODUCTIVE" IS *unwise.*


It is hope's spell that glorifies,
Like youth, to my maturer eyes,
All Nature's million mysteries,
The fearful and the fair —
Beautiful Paintings
Art Academy of Cincinnati

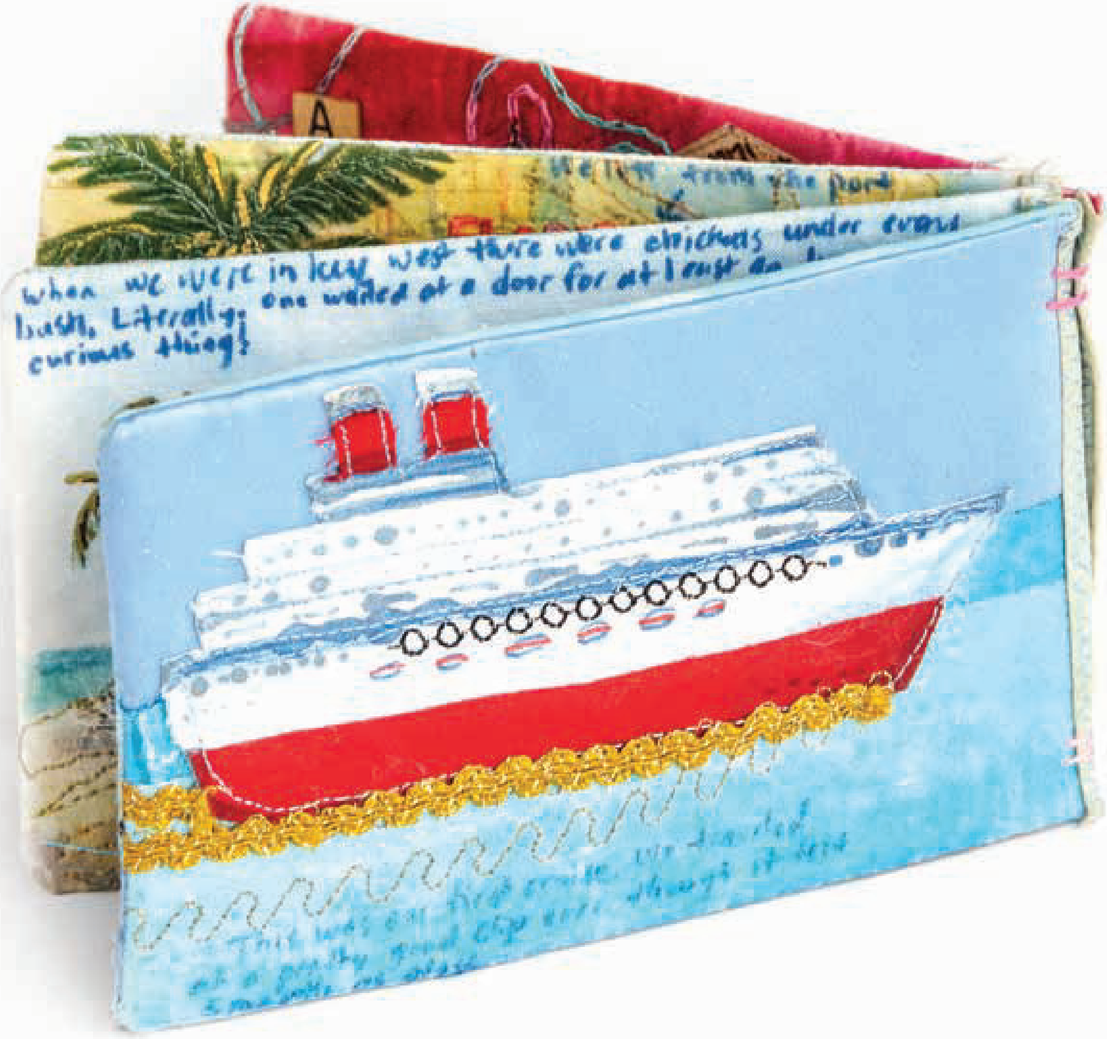
TIPS

- Are you having trouble getting to your workspace? Take a few minutes to decipher what is stopping you. Are you worried about "more responsible" tasks? Do one five-minute item from your to-do list, and then art journal as a reward. Are you unsure of what to do there? Use a prompt. Is your studio a mess? Do a 10-minute cleanup.
- In art journaling, you do not always have to think ahead. Enjoy whatever step you are on right now. Anything else can be dealt with when/if you get to it.
- Yes, you are an artist — remember that and keep creating. Art takes many forms and it filters through each person's unique characteristics.

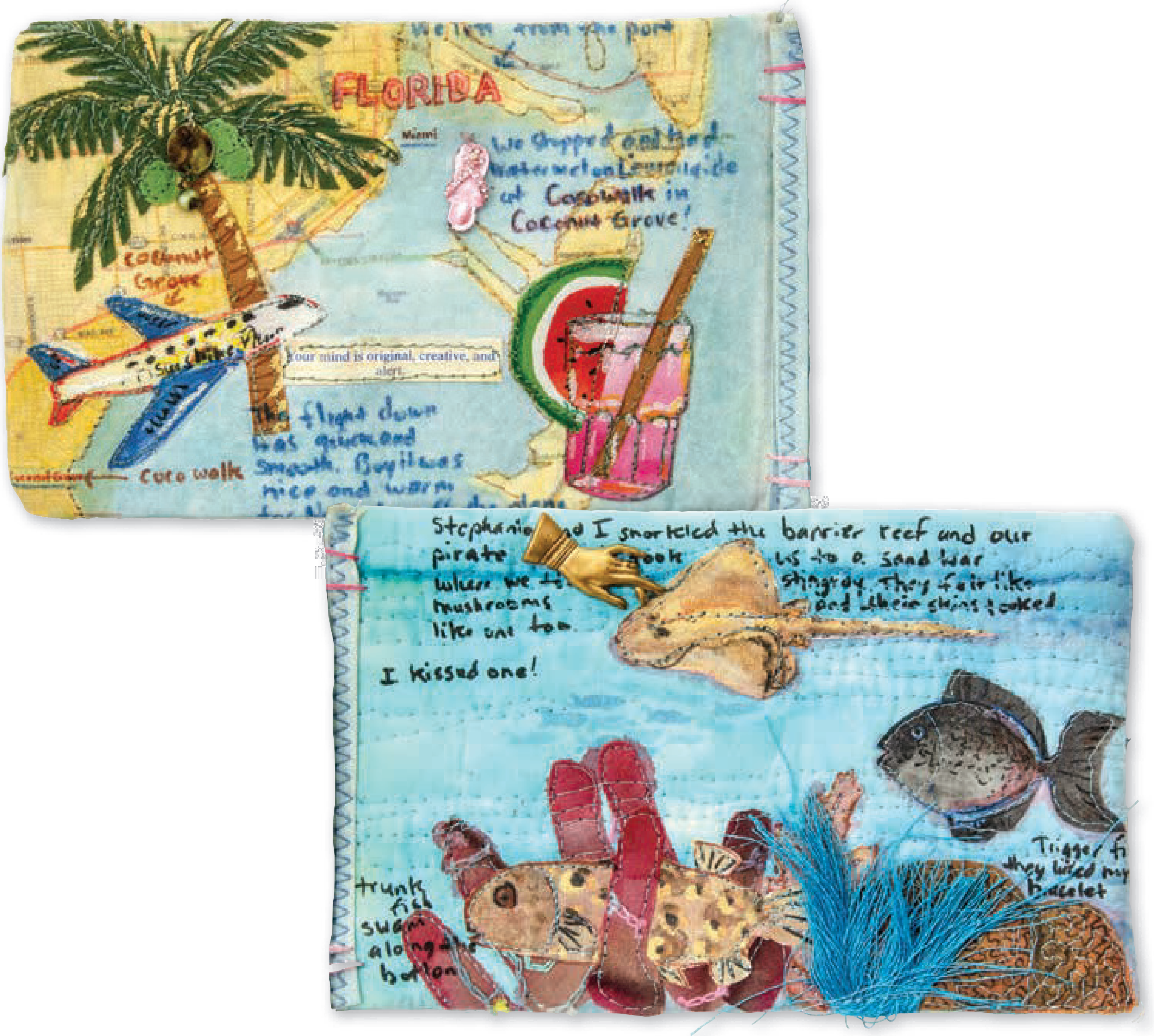
Narah Kimberly Minardi is a multi-passionate artist living in Pittsburgh, Pennsylvania, with her husband and three children. They are an unschooling family; nonconformity and artistry go hand-in-hand. Her studio time is filled with art journaling, creating jewelry, sculpting, sewing, miniatures, and other creative pursuits. Find her on YouTube, Instagram, and Facebook (@narahkimberlyartist) as well as TikTok (@narah412).

A Fabric
TRAVEL ART JOURNAL

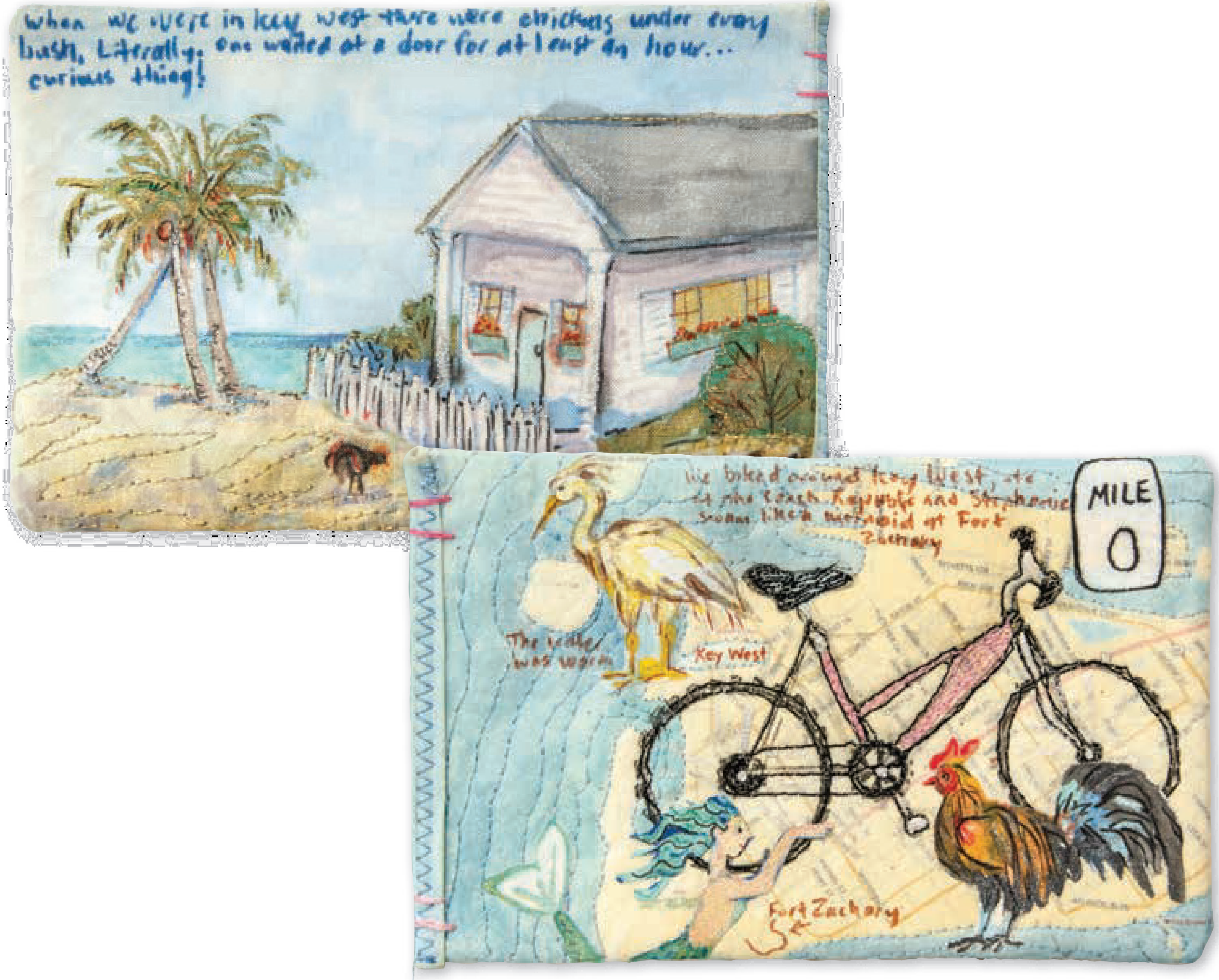
BY TONI DERUNTZ



I loved going on my first cruise ever with a girlfriend I hadn't seen in years, and it was a great way to reconnect and see a place I hadn't visited before. The trip was so much fun that I wanted to capture it in a form that would be easy to look at and a little more durable than paper, so cloth worked well; it's also very touchable! Using my sewing machine to quilt the pages added an extra something to it, and I was finally able to use that decorative stitch on the sewing machine; it worked out perfect for the portholes! This journal required quite a bit of work and detail, but it was worth the effort to have the finished product.


FLORIDA
Miami
We stopped and had watermelon Lemonade at Cocowalk in Coconut Grove!
Coconut Grove
Your mind is original, creative, and alert.
The flight down was quick and smooth. But it was nice and warm
Coco walk
Stephanie and I snorkeled the barrier reef and our pirate took us to a sand bar where we
stingray. They felt like mushrooms and their skins looked like one too.
I kissed one!
trunk fish swam along the bottom
Trigger fi
they liked my bracelet

As usual, I made sketches during my trip, and used my sketches to help me plan the journal. I gathered a few shells off the beach to include, making sure to pick small colorful ones that had holes so they could be easily attached. To add a Piece of Eight coin I purchased at a shop, I simply sewed around it until it was secured to the page. Since the coin was a souvenir, I made it look aged first by adding a little burnt umber acrylic paint, and rubbing off the excess. I included a stingray because I actually swam with them, and even kissed one! I also journaled about visiting a place called "Hell" and enjoying a drink with a watermelon slice as a garnish. By including the most memorable things I saw and did during the trip, the journal is a joy to look through again and again. »


when we were in key west there were chickens under every bush, Literally. One waited at a door for at least an hour... curious thing!
We biked around Key West, ate at the Beach Republic and Stephanie swam like a mermaid at Fort Zachary
MILE
0
The water was warm
Key West
Fort Zachary St

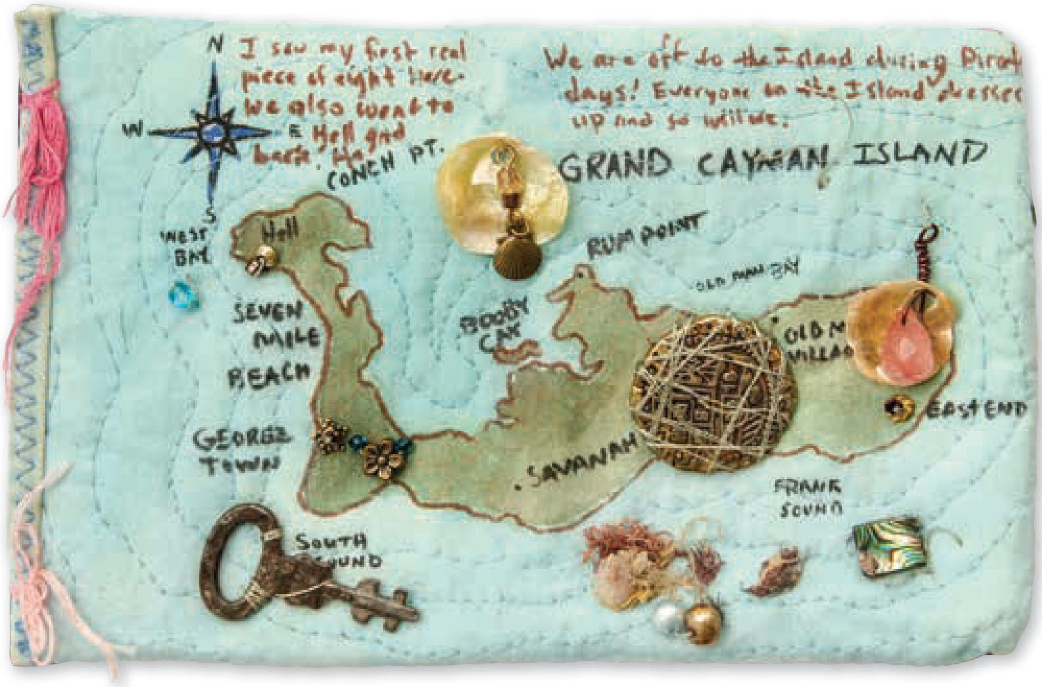
DETAIL

OLD MAN BAY
OLD M
VILLAG
EA
WAH
FRANK SOUND

SUPPLIES

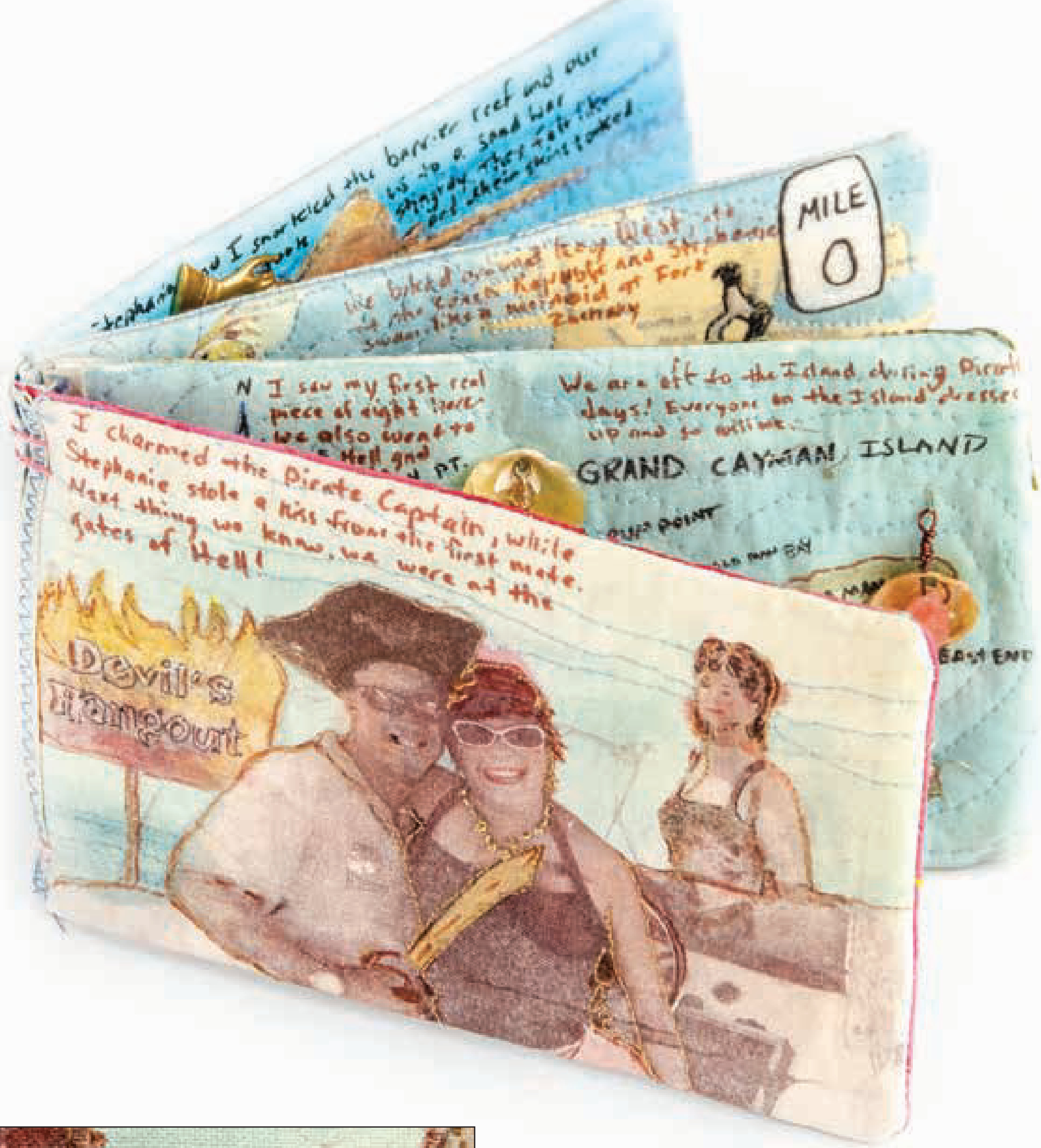
- Basic sewing supplies
- Bias tape
- Charms
- Cotton batting: thin
- Dye pens/ Permanent markers
- Embroidery floss
- Fabric: cotton, assorted colors
- Fabric dyes
- Mementos/Found objects: shells, coins, etc.
- Fusible web: (Wonder-Under)
- Iron-on transfer paper
- Paintbrushes
- Photographs/Images
- Sewing machine w/ assorted threads

BY **including** THE MOST **memorable** THINGS I SAW AND DID DURING THE TRIP, THE JOURNAL IS A **joy** TO LOOK THROUGH **again and again.**

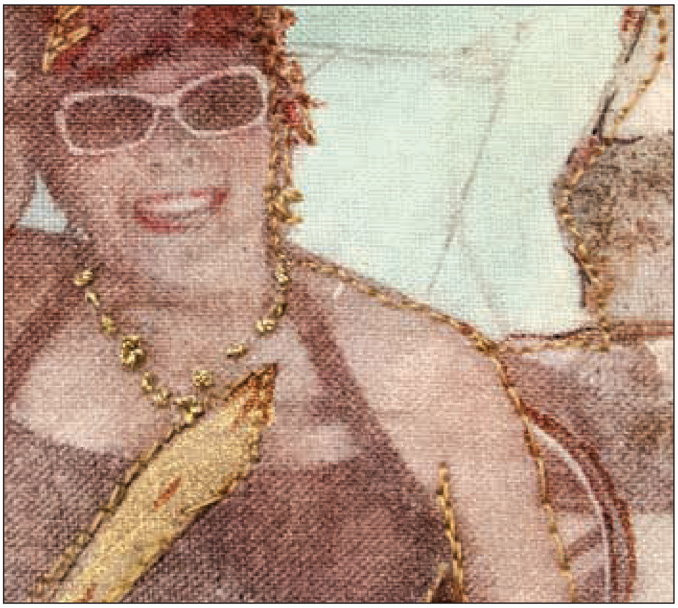

I saw my first real piece of eight here. We also went to Hell and back. Ha Ha
We are off to the Island during Pirate days! Everyone on the Island dresses up and so will we.
N
W
E
S
CONCH PT.
GRAND CAYMAN ISLAND
WEST BAY
Hell
RUM POINT
OLD MAN BAY
SEVEN MILE BEACH
BOOBY CAY
OLD MAN VILLAGE
EAST END
GEORGE TOWN
SAVANAH
FRANK SOUND
SOUTH SOUND

TECHNIQUE

1. Use 100% white cotton fabric for the base of the journal, cutting it to the desired size for the pages.
2. Gather the photos and small mementos from your trip, and use a variety of techniques to include them in the journal:
   - Use iron-on transfer paper to add a photo to a page (following the manufacturer's instructions), and then use dye pens to enhance certain areas.
   - Cut the various parts of an image (like the ship in this journal) from assorted fabrics, attach them to a page using fusible web, use a decorative machine stitch to add details (like the portholes), and add details and notes using dye pens or permanent markers.
   - Use a map to trace the outline of your trip destination onto a page, and mark the locations you visited.
   - Create the look of water by applying fabric dye using a paintbrush.
3. While creating each page, leave plenty of space around the edges for a seam allowance.
4. After each page is finished, use thin cotton batting (soft interfacing could also work), and machine-quilt the desired areas with various colors of thread.
5. Trim the pages fairly close to the finished size, and sew them right sides together, leaving one side open for turning right side out.
6. Once each page is turned right side out, add bias tape to finish the edge, and zigzag-stitch in place.
7. Use embroidery floss to bind the pages together, leaving enough give for the pages to turn. »


I charmed the Pirate Captain, while Stephanie stole a kiss from the first mate. Next thing we know, we were at the gates of Hell!
Devil's Hangout
We are off to the Island during Pirate days! Everyone on the Island dressed up and so will we.
GRAND CAYMAN ISLAND
EAST END
MILE 0
I saw my first real piece of eight
We also went to

DETAIL



TIP

- For small fabric pieces, it's better to adhere them to the fusible web and then cut them out, than to adhere the fusible web to the cut-out fabric pieces.

Toni DeRuntz is an artist from Massachusetts, who creates with fabric, paint, and more. It is her hope that her work will inspire you to believe you can achieve your goals, whatever they may be and despite difficulties. Toni's artwork is on permanent display at the Lost River Gorge and Boulder Caves in Woodstock, New Hampshire, and at the Sugar Hill Historical Museum at Sugar Hill, New Hampshire. She paints with the New Hampshire Plein Air group or other groups occasionally. Learn more at deruntz.com.

Idyllic Outdoor SPACES & MORE

in her garden

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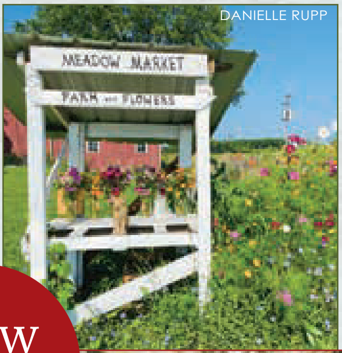
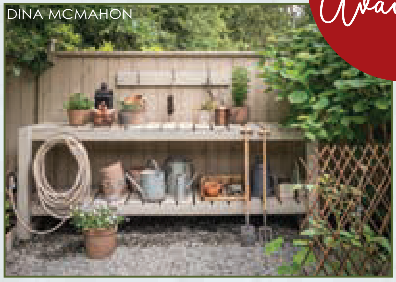

DANIELLE RUPP

NOW Available


DINA MCMAHON

ELIZABETH BROWN

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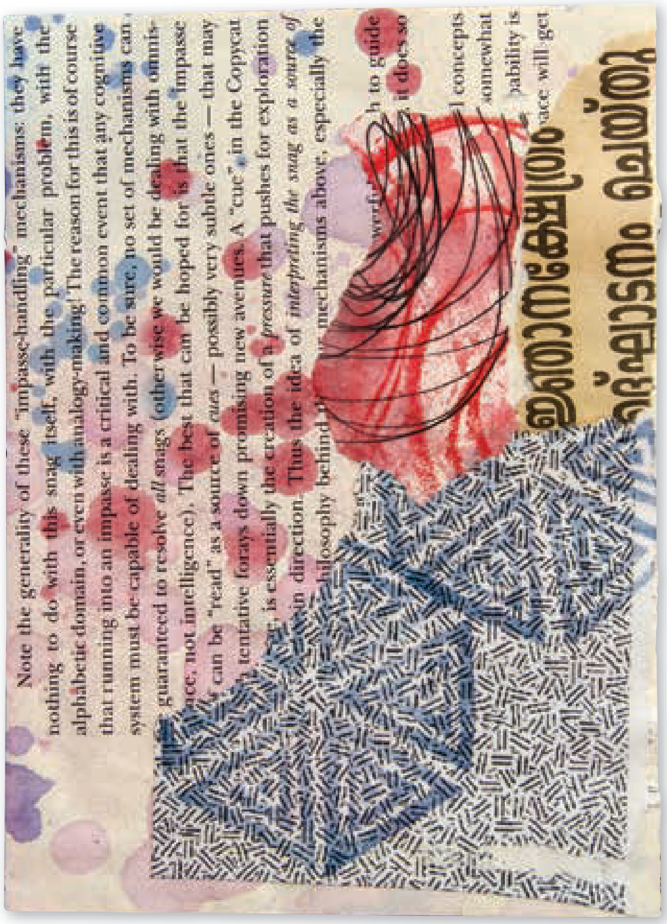
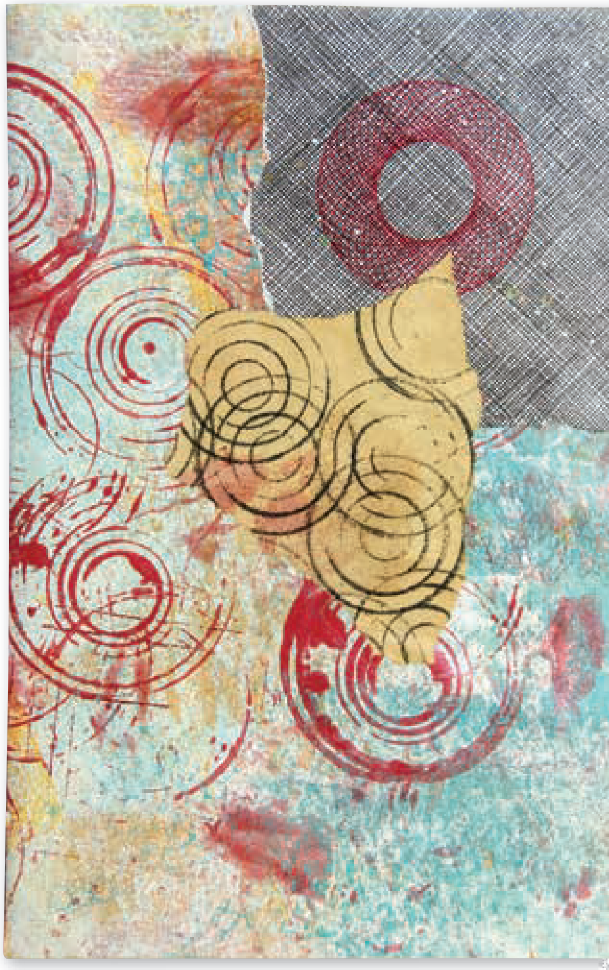
JOURNALING Without Words

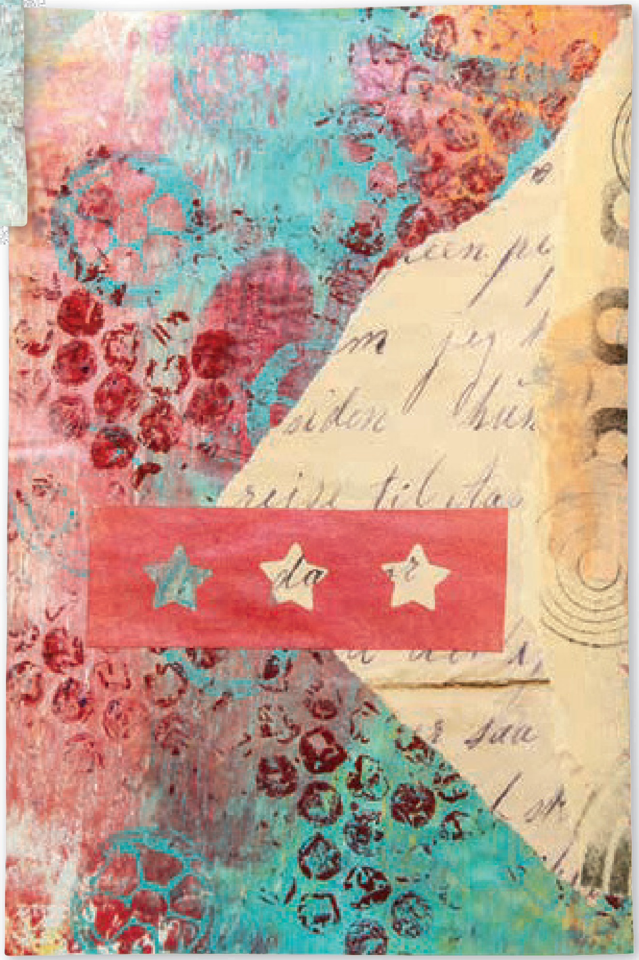
BY KARLA ALG (AKA KAGEDFISH)



I don't usually need a reason to start a new art journal, but during a difficult time in my life, I thought journaling would help relieve my overwhelming anxiety. In the past I have used art journals for simple entertainment or self-expression, but this time I wanted to use journaling as a form of self-therapy. As a recovering perfectionist, I knew overthinking would be a problem. I had never been in therapy, so I struggled with how to begin. Where does a person start when they want therapy? How do I begin this process? I decided the best place to start was to describe my feelings.



I SHIFTED MY FOCUS FROM *describing* THESE EMOTIONS WITH WORDS TO *expressing* MYSELF WITH COLOR, PATTERN, SHAPE, AND TEXTURE.



TRYING TO FIND THE WORDS

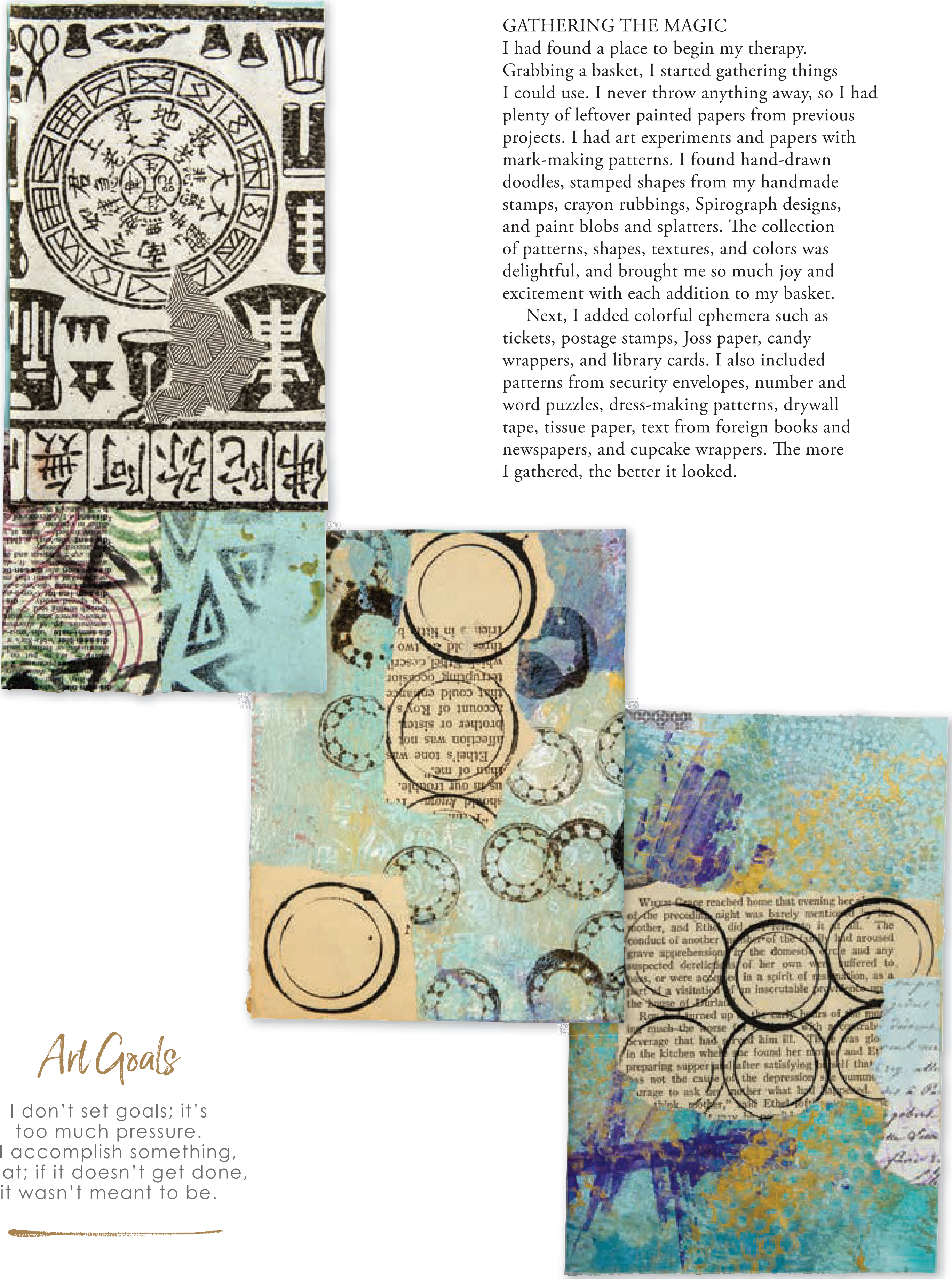
To keep things simple, I started writing down anything that came to mind, but I struggled to find the words. I tried making lists. I tried single words, but the words didn't feel right. I tried time and again, but each time my inability to voice my feelings would increase my anxiety. The process was not helping me; it was turning my stressful anxiety into pure panic.

Determined to find a solution, I sat down with some paper and paint as a distraction from thinking. Immediately, the colors brought me joy, the patterns I created were soothing, and the process lifted my spirits. My problem all along had been thinking about how to describe my feelings. I shifted my focus from describing these emotions with words to expressing myself with color, pattern, shape, and texture. »

GATHERING THE MAGIC

I had found a place to begin my therapy. Grabbing a basket, I started gathering things I could use. I never throw anything away, so I had plenty of leftover painted papers from previous projects. I had art experiments and papers with mark-making patterns. I found hand-drawn doodles, stamped shapes from my handmade stamps, crayon rubbings, Spirograph designs, and paint blobs and splatters. The collection of patterns, shapes, textures, and colors was delightful, and brought me so much joy and excitement with each addition to my basket.

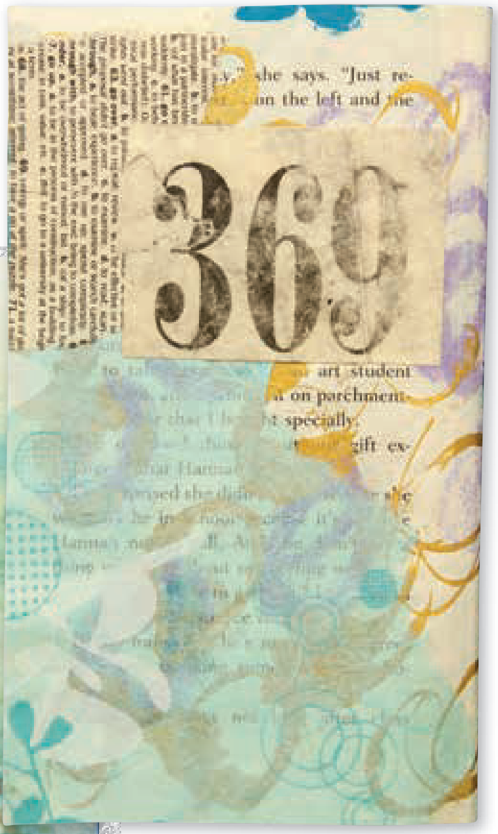
Next, I added colorful ephemera such as tickets, postage stamps, Joss paper, candy wrappers, and library cards. I also included patterns from security envelopes, number and word puzzles, dress-making patterns, drywall tape, tissue paper, text from foreign books and newspapers, and cupcake wrappers. The more I gathered, the better it looked.

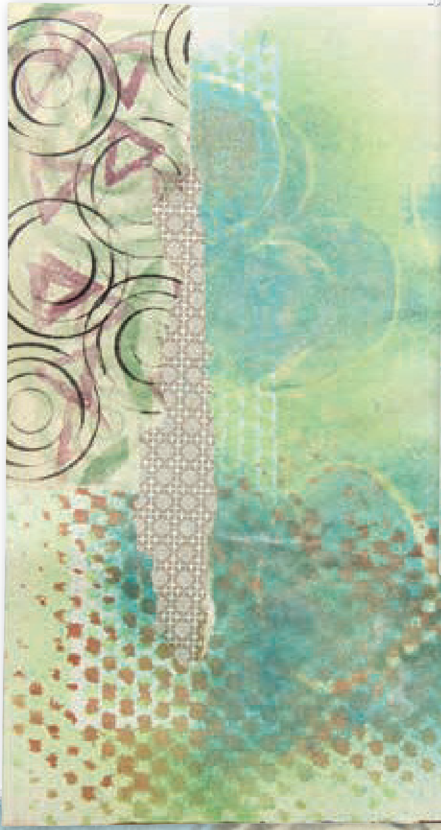


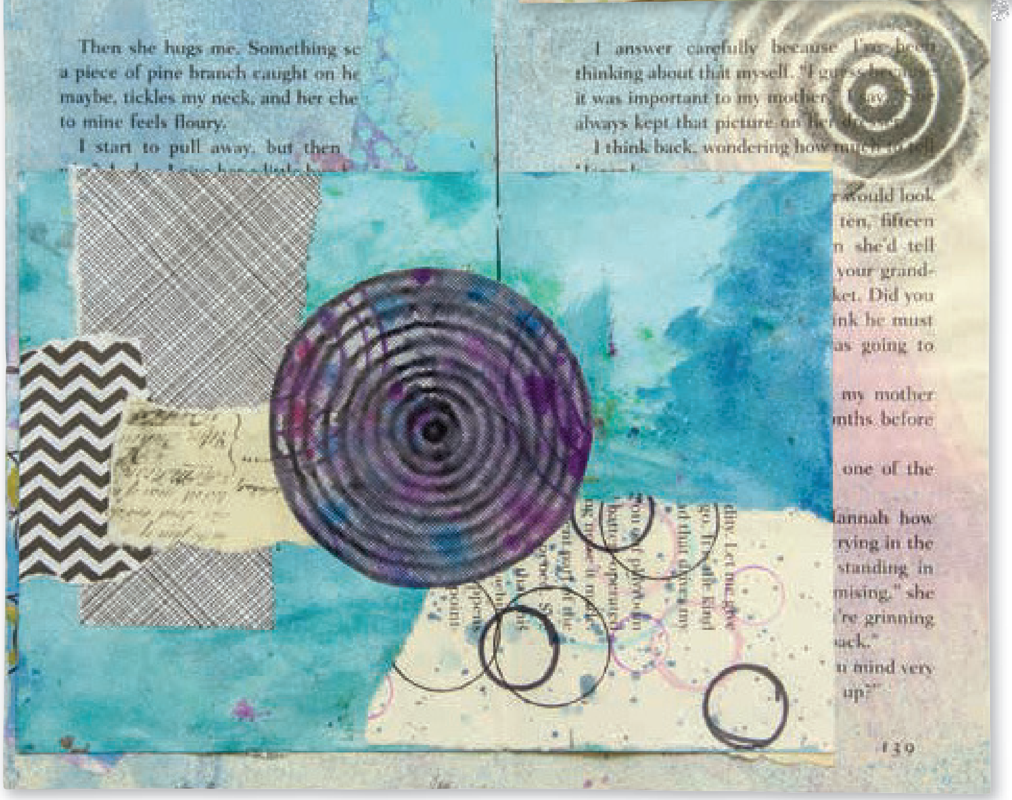
Art Goals

I don't set goals; it's too much pressure. If I accomplish something, great; if it doesn't get done, it wasn't meant to be.

> THE *process* WAS SIMPLE: I WOULD *grab* ANYTHING THAT CAUGHT MY EYE AND *glue* IT DOWN WITHOUT THINKING AND *without words.*

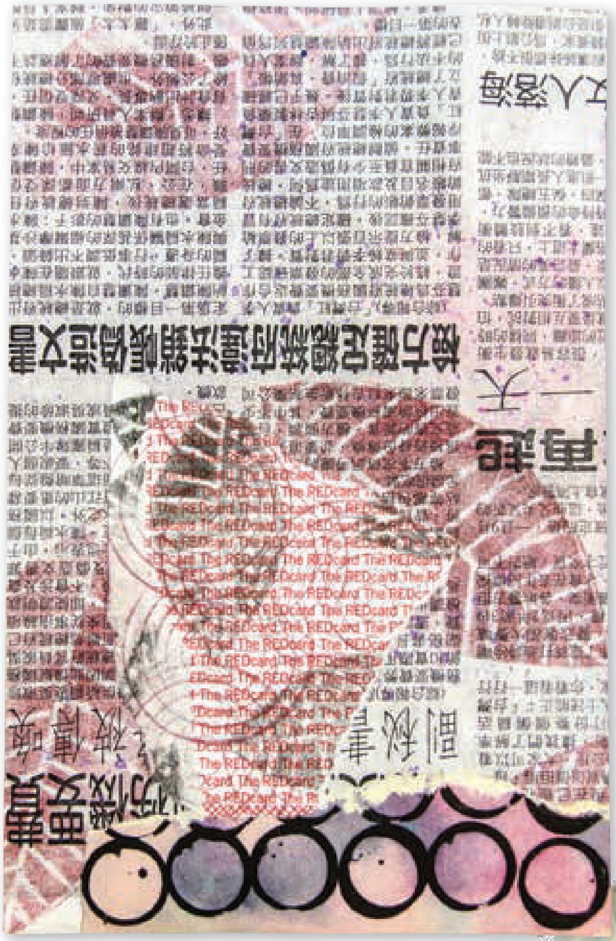





Then she hugs me. Something sc
a piece of pine branch caught on he
maybe, tickles my neck, and her che
to mine feels floury.
I start to pull away, but then
I answer carefully because I've been
thinking about that myself.
it was important to my mother
always kept that picture on her
I think back, wondering how much to tell
139

A HANDMADE JOURNAL

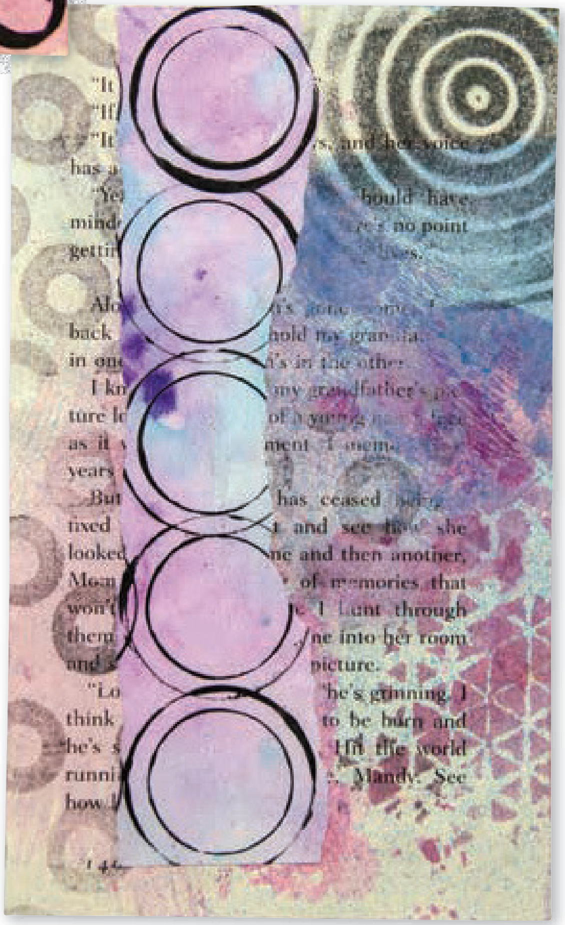
To make the journal, I used a black novel cover so the color of the pages would pop. For the pages, I used a stack of gel prints that hadn't worked out but were filled with vibrant colors. I enjoy making books with pages of different sizes, so I cut a few papers in half or smaller. I folded the papers in half and created signatures, with each signature having one or two small pages. I sewed the signatures into the cover using a five-hole pamphlet stitch. »



JOURNALING WITHOUT WORDS IN A *visual* JOURNAL STYLE HAS BECOME NORMAL IN MY PRACTICE, WHILE *Glue Therapy* CONTINUES TO REDUCE MY STRESS WHEN I NEED TO *relax.*

THE GLUE THERAPY PROCESS

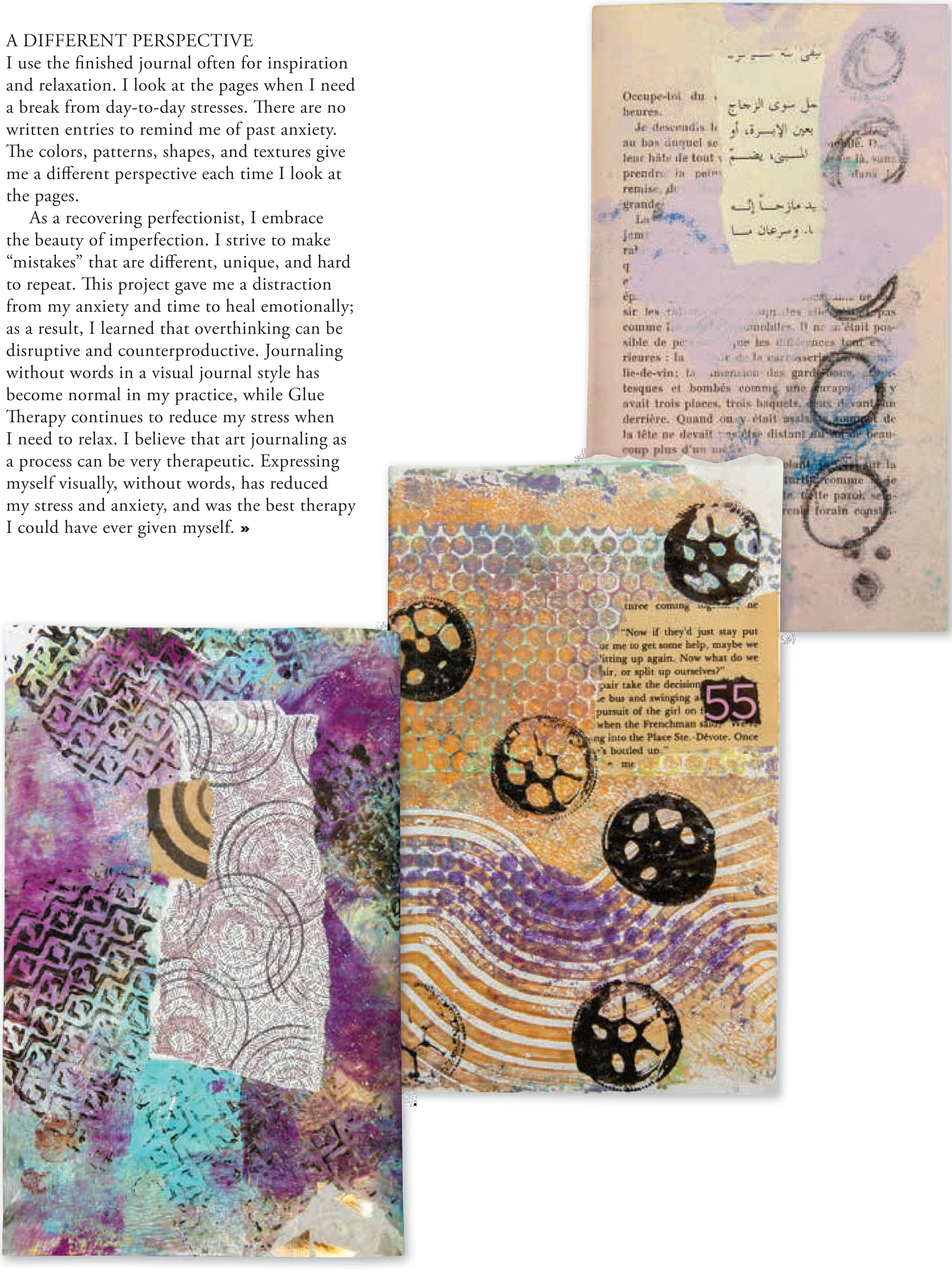
The process was simple: I would grab anything that caught my eye and glue it down without thinking and without words. I could see many combinations of the scraps in the large basket, and could easily mix it all up for a new perspective. I spent my time gluing paper in a stress-free Zen way, which is something I call my "Glue Therapy." It was easy to get into a relaxed rhythm. The pages were cheerful with patterns that seemed to dance on the paper. Sometimes a piece would catch my eye and I would find a place to glue it down, while other times a page would capture my attention and I would find something to glue to it. It didn't matter if anything matched or if it was color coordinated. It became easy to get lost in my Glue Therapy process.

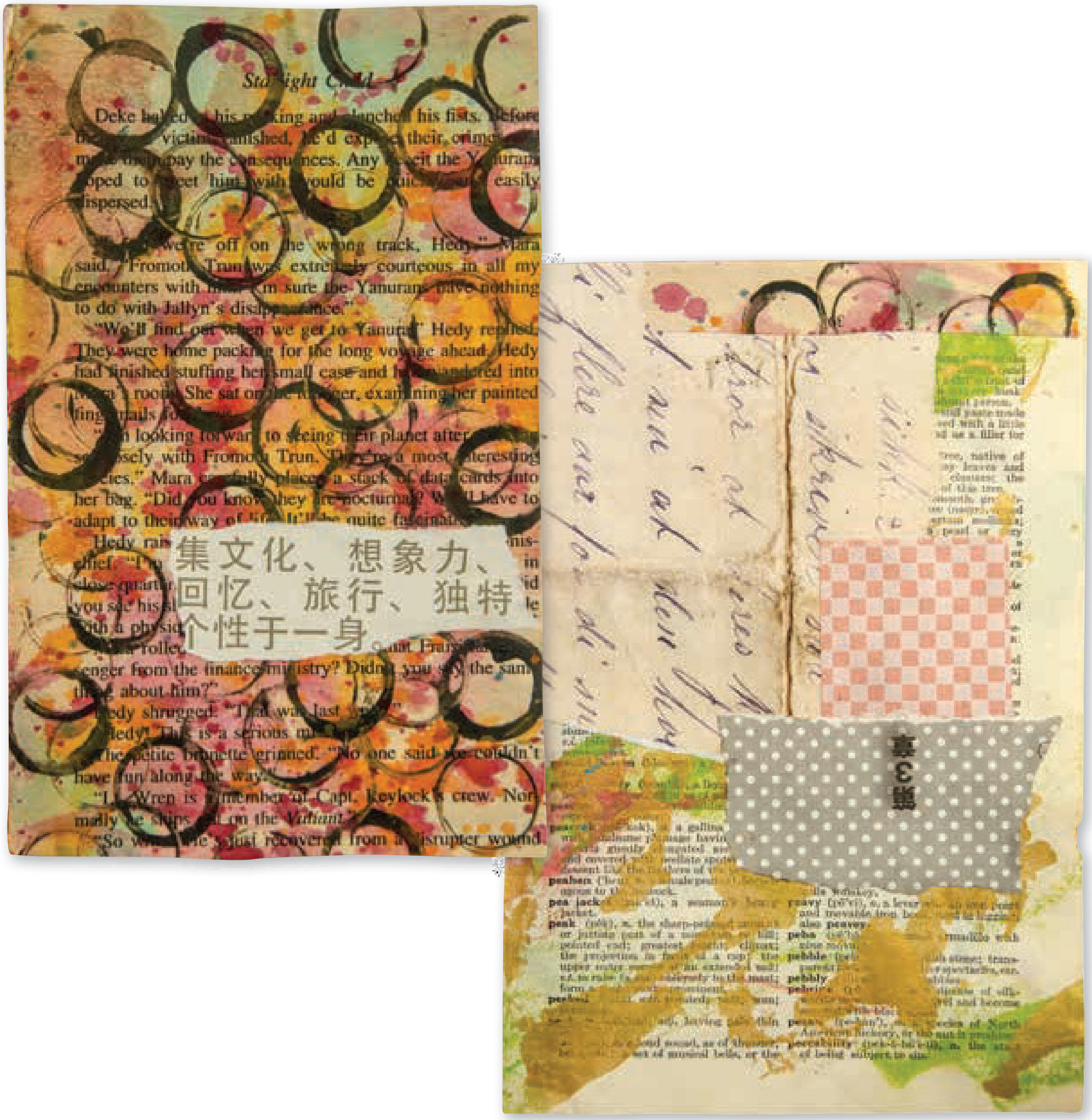


A DIFFERENT PERSPECTIVE

I use the finished journal often for inspiration and relaxation. I look at the pages when I need a break from day-to-day stresses. There are no written entries to remind me of past anxiety. The colors, patterns, shapes, and textures give me a different perspective each time I look at the pages.

As a recovering perfectionist, I embrace the beauty of imperfection. I strive to make "mistakes" that are different, unique, and hard to repeat. This project gave me a distraction from my anxiety and time to heal emotionally; as a result, I learned that overthinking can be disruptive and counterproductive. Journaling without words in a visual journal style has become normal in my practice, while Glue Therapy continues to reduce my stress when I need to relax. I believe that art journaling as a process can be very therapeutic. Expressing myself visually, without words, has reduced my stress and anxiety, and was the best therapy I could have ever given myself. »




集文化、想象力、回忆、旅行、独特个性于一身

TIPS

- Use things you like! Choosing colors, patterns, and images you enjoy will make your projects more likely to bring you joy.
- Keep leftover bits from projects. Those leftovers and imperfect bits of paper might have a place in future projects. That blob of painted paper might highlight an image perfectly.
- Mix up your fodder occasionally to find color combinations or patterns that blend well that you have never thought to put together. Unexpected match-ups can be exciting; you just need to look for them.
- Embrace Imperfections! There are no “mistakes” in mixed-media. Keep those smudged images and splatters of paint; they are one of a kind and can add interest to any project. A person’s style includes any unique imperfections they have made.
- Enjoy the process. The simple act of gluing or spreading paint can be very relaxing and soothing. Take the time to get lost in creating. The finished product doesn’t matter if it wasn’t fun to make.

Karla Alg is a mixed-media artist and enjoys creating one-of-a-kind art books. She also enjoys collage and glue books. Karla can be found on Instagram and YouTube (@kagedfish), where you can see more of her work and various tutorials.

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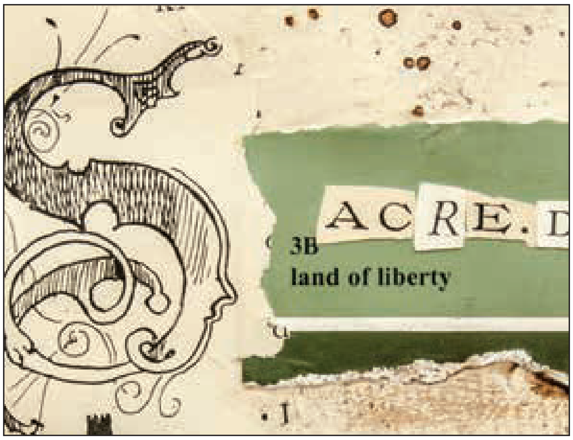
Do you take an art journal and some supplies with you on-the-go?

Janice Long

Depending on the length of my trip, I've started taking a small art journal to draw in/paint in (watercolors). Sometimes I take a coloring book and colored pencils instead, which satisfies my creative urge until I can get home to my craft room.

Karla Alg

I have taken journals on road trips, but I find that working on them gets a bit messy. I prefer to work on journals at home. Being surrounded by my supplies inspires me to play. I am easily distracted when creating around other people.



Artwork by Deborah Fay D'Onofrio

Debbie Leggett

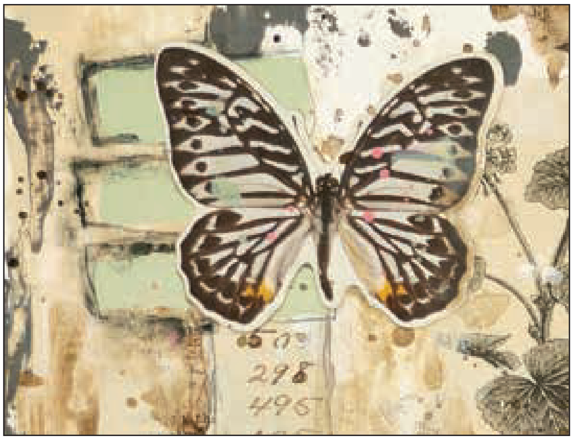
Yes! It depends on the trip, but I usually do when I visit with my sister, as she has an extensive craft room herself.

Deborah South McEvoy

I have taken my journal and some supplies with me on vacation. Usually, just the basics: glue stick, watercolor, pens, scissors, and a book. I don't always get around to working in the journal, but it is nice to have, just in case. I am currently recovering from ankle replacement surgery, and my studio is upstairs, so I have a small box with journaling supplies that I am currently working from.

Lynne Moncrieff

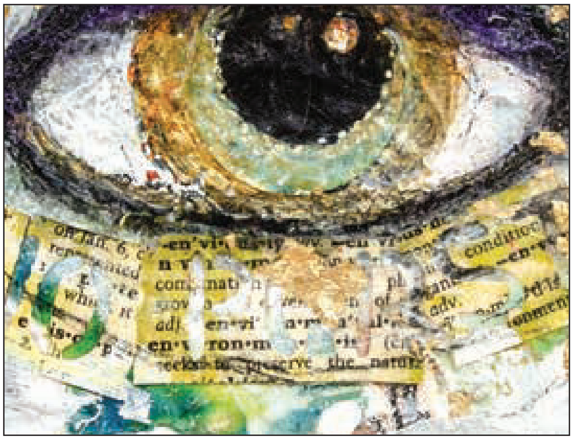
The farthest my supplies travel is the short distance from inside my home to my garden summerhouse. Most of my art time is focused in the lounge area, where I will carry a lightweight portable table to work on; although, I usually end up working with the art journal on my lap and the table covered with little scraps of this and that. A tool bag contains the supply kit I always need on hand.



Artwork by Nicole Watson

Anita Driessen

I don't take my supplies anywhere else because the extraordinary mess my art journaling process creates is pretty impressive, and I think that "noise" is best left in my own space.



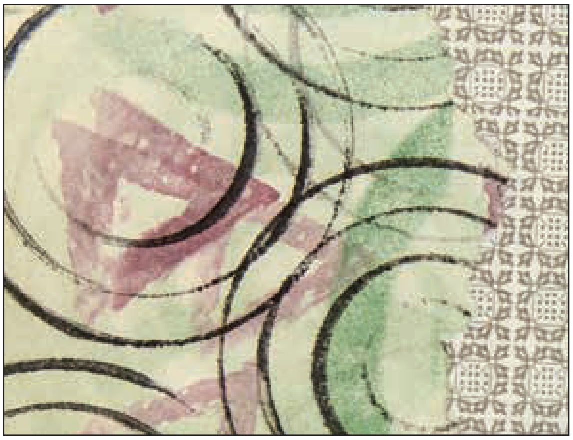
Artwork by Anita Driessen

Narah Kimberly Minardi

While I used to take my journal and supplies with me on the go, I no longer do. I used to go to a coffee shop and create to get out of the house when the kids were younger. Now, I am able to be in the studio on my own fairly often and don't feel the need to do so as much. Though I might take some drawing supplies on trips, we are usually too occupied as a family for me to use them.

Diane Adams

I enjoy taking art journaling supplies with me when we camp in our RV. Having a place to work on my art was one of the most important features we looked for in selecting our RV.



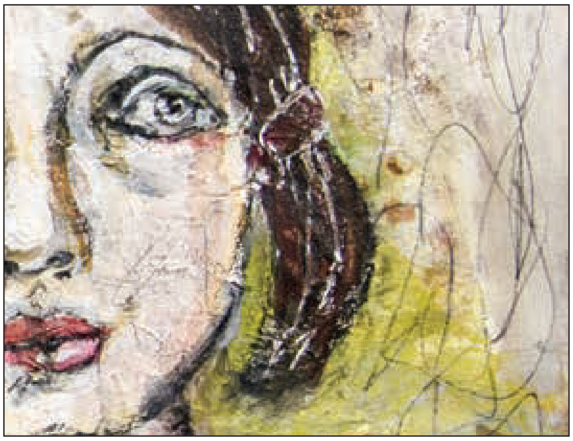
Artwork by Karla Alg

Peggy Tunnell

While traveling or even going out locally, I love to keep a pouch packed with creative supplies for art journaling; it keeps me grounded.

Lynn Thorson Mourer

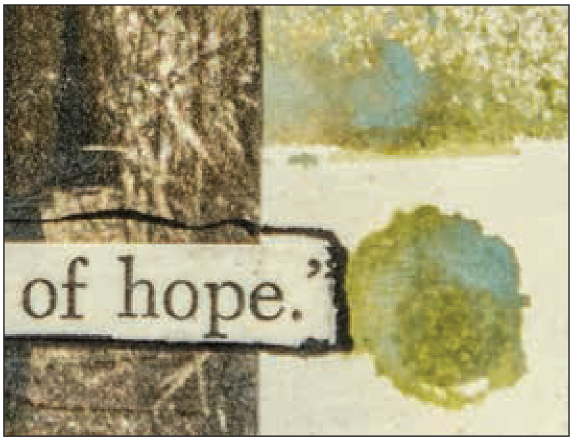
I keep a "go bag" ready at all times that contains fabric and a few stitching supplies; that way, if I have to wait somewhere, I can keep myself occupied, and I'll end up with little stitched pieces to add to my journals.



Artwork by Deborah South McEvoy

Deborah Fay D'Onofrio

I would like to grow into an artist who has a travel journal or brings one with me, but I tend to rely so much on collage that I think it would be cumbersome to gather up scraps for the road! It presents a new creative challenge to play with: incorporating less-used techniques to stretch my comfort zone and skill.



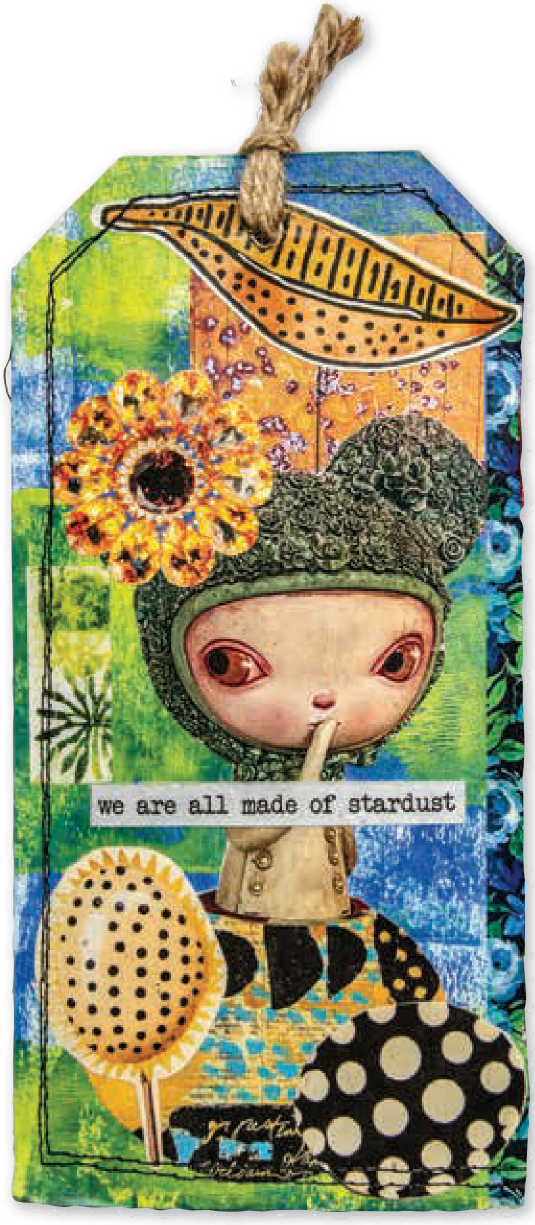
Artwork by Deborah South McEvoy

Nicole Watson

Yes! However, as a mixed-media artist who loves all the things, it's too hard to decide what to take. So, my go-to art bag is watercolors, watercolor journals or paper, and sometimes a small handmade doodle book with black and white pens and markers of all types.

TAGGING ALONG DOWN Memory Lane

BY DEBBIE LEGGETT

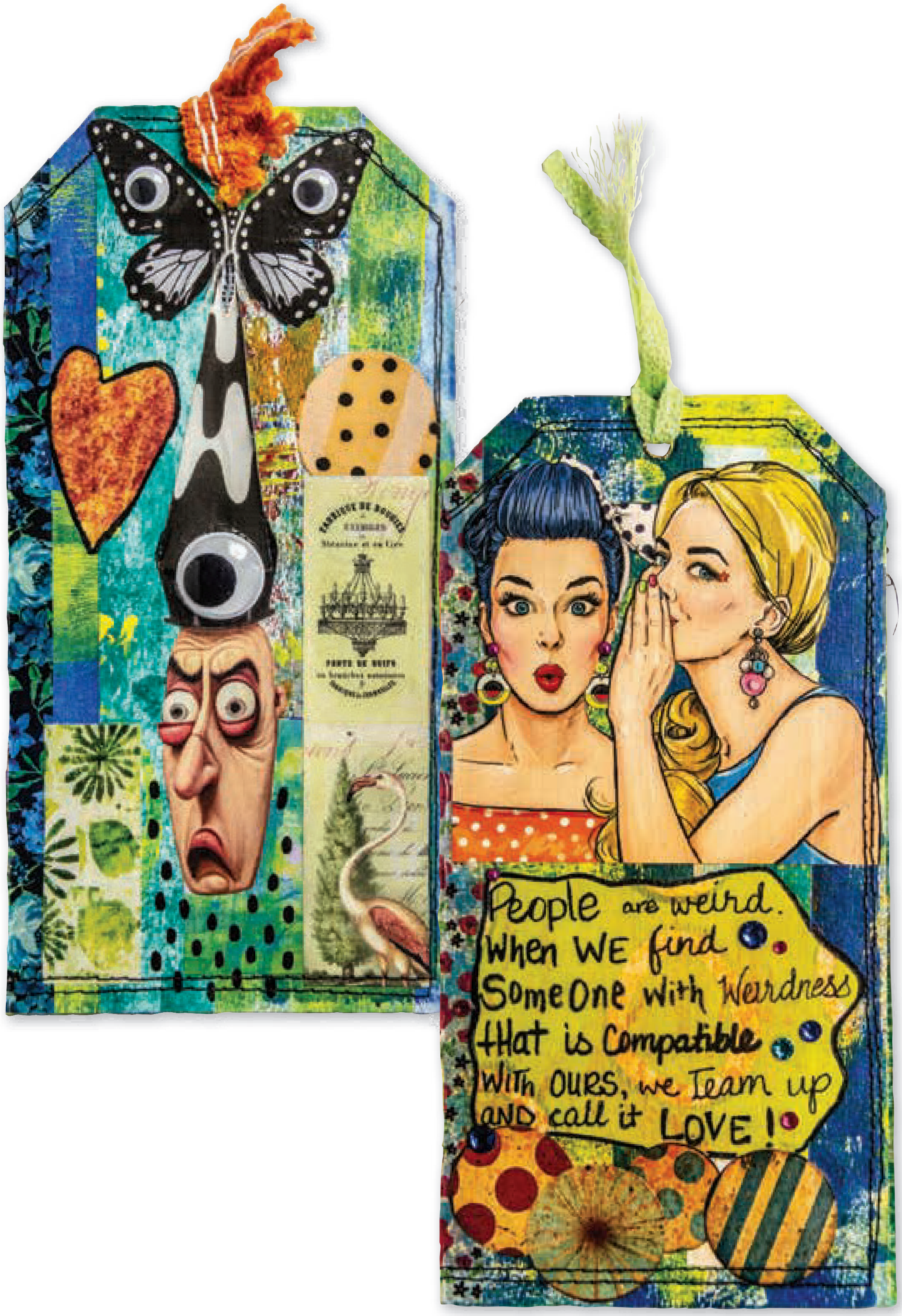

we are all made of stardust

My journaling journey began in 2020, following a knee injury during the pandemic, which required surgery to repair. At that time, only emergency surgeries were being conducted, so I was placed on a wait list. Prior to the surgery, and as a mental health distraction during the pandemic, my sister and I started video-chatting on a weekly basis to check in with each other to stay connected.

Being a very talented artist herself, my sister started sharing her mixed-media projects with me, beginning with calligraphy; that soon expanded to basic drawing and painting (watercolor and acrylic). She eventually taught me about working with collage, and I quickly loved the idea of working with pictures (I gravitated toward the unusual). Our video meetings expanded from one to two hours in length to four hours, as we would also harvest photos from various magazines (Vogue, Harper's Bazaar, Hi-Fructose, Juxtapoz, and National Geographic) to work with on future projects. I began dabbling with many mixed-media supplies and techniques to refine my particular interest and style through trial and error.

ARTISTIC DISTRACTION

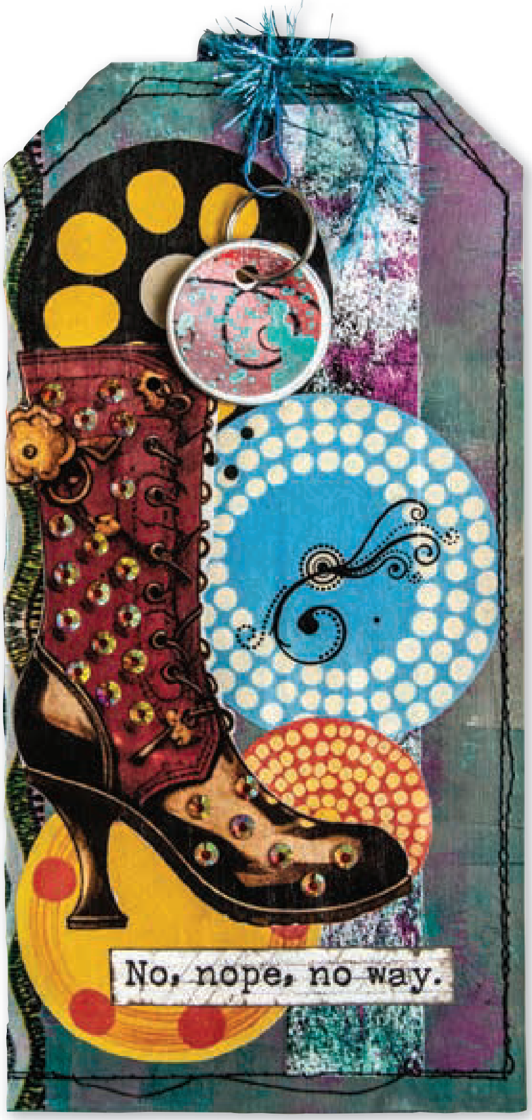
Following my surgical procedure in 2022, my art journaling journey took off as a distraction from painful therapy and recovery. I was introduced to my first Hobonichi Techo journal, and was keeping daily notes on my appointments, medication, medical reactions, and my thoughts. My Hobonichi became a valuable therapy method in and of itself! Once I was physically able, I began to expand my collage collection, and eventually turned my office into a new craft room. I thoroughly enjoyed designing my new creative space, and now have a designated area to store and use my art supplies.


People are weird.
When WE find
SomeOne with Weirdness
that is Compatible
With OURS, we Team up
AND call it LOVE!

I started watching more videos online of mixed-media artists, and registered for my first year-long online class, Fodder School 2 (willa-workshops.teachable.com). Each month features a fabulously talented artist, and this expanded my knowledge of mixed-media bunches! It also increased my craft supply inventory as well. Pinterest became another great resource for collage and great art ideas.

CREATIVE GIFTS

I enjoy designing little pieces of art packed in recycled containers (jars, plastic boxes, cans, and cigar boxes) to share with my family and friends, and to make them laugh and smile. Rather than an ordinary store-bought item, it is something designed and personalized just for them, which brings a lot more meaning. »


No, nope, no way.

I ENJOY **designing** LITTLE PIECES OF ART PACKED IN **recycled** CONTAINERS (JARS, PLASTIC BOXES, CANS, AND CIGAR BOXES) TO **share** WITH MY FAMILY AND FRIENDS AND MAKE THEM LAUGH AND **smile.**

Art Goals

To continue to explore mixed-media, always play to have fun, and to share my projects. I must thank Stephanie Chavez, my sister, for returning this tag book and telling me to submit it to *Art Journaling!* (I thought she didn't like the gift and was creatively getting rid of it!)

This tag book was made as a gift for my little sister, who was always tagging along and taught her older sister how to be artistically creative! I wanted to include lots of color and little pieces of collage and ephemera that would be significant to her (grandchildren, pets, restaurants, baking, and more) that would make it more personal and meaningful. It was also meant to show her how much she has taught me as a mixed-media artist over the past three years.

ARTISTIC INTENTIONS

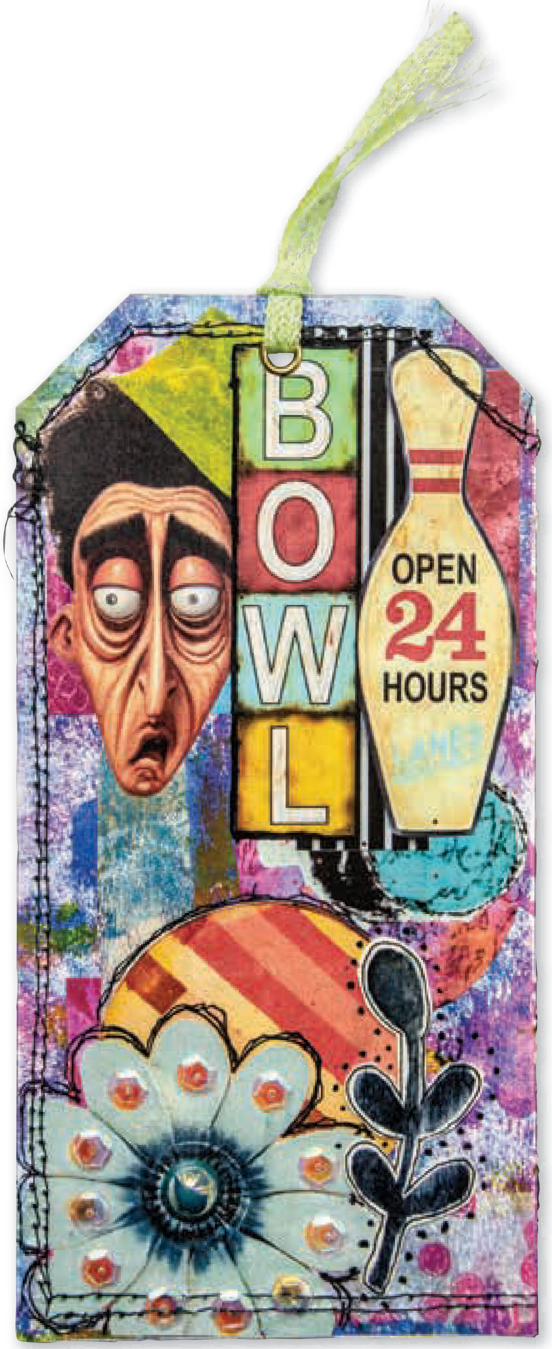
I started this project knowing I wanted to make a tag book for my sister. I immediately implemented my "go with the flow" process, and started with making the tag book pages using 9" x 12" Canson Mixed Media Paper. I used a variety of techniques for making the backgrounds, including gel plate prints, back papers, stamps, spray paints, and differently shaped scrapers. The front and back of the papers were painted, resulting in a total of five sheets.

I designed my own tag template using a piece of heavy cardstock, as I wanted a larger than standard shipping tag (approximately 4" x 6"). The template allowed me to make two tags per page that were eventually folded down the center, making a total of four book pages. The five folded sheets made a total of 20 viewable pages. Once the pages were cut and folded, I began decorating them by placing various pieces of ephemera and collage on different pages, which gave me a clearer direction for each page.

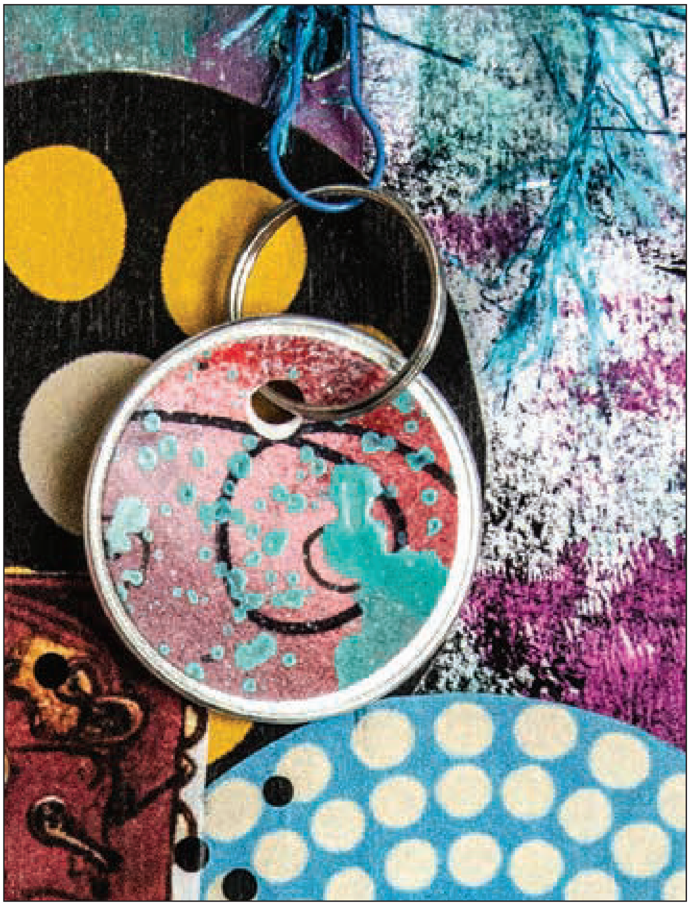
EMBRACING "MISTAKES"
This was playtime — no art or craft supply was safe! I used decorative tape for the page folds to give them a bit more strength and to add a bit more pizzazz. I kept adding more elements, like flat rhinestones, a pocket for a bookmark, watercolor fodder, rub-on designs, writing, Dina Wakley Gloss Spray, googly eyes, baker's twine, buttons, and freehand pen work using various markers. Once the pages were complete, I applied a layer of Mod Podge on each one.

Using a sewing machine, I created borders on each page. At one point my sewing machine went bonkers and was not sewing a straight line on the bottom side of the page. When I removed the page, I thought I had destroyed my work; but after looking at it more and more, I loved it! Embracing the "mistake," I continued with the remaining pages. After I finished sewing borders on the pages, I eventually realized I had not threaded my bobbin properly, so I don't think I will be able to duplicate that again!

Finally, I used a Crop-a-Dile to place eyelets at the top of each tag, and tied pieces of Suri silk, twine, and ribbon at the top. I also decorated a few key rings and attached them to random pages. The final touch was to bind the pages together with waxed thread using a curved needle and a binding technique I learned through an online class.



DETAIL



TIP

- This project was a great learning experience for me and demonstrated my "go with the flow" mantra! If you make a mistake, or two, look at it again from a different angle and keep going. My mistakes turned out to be eye-catching without realizing it at the time. Also, let your free spirit lead and have fun; you might learn another new trick along the way!

Debbie Leggett retired from work in 2018, after 34 years of state service. She ended up requiring a knee replacement that limited her physically, but her fabulously artistic sister used that as an opportunity to get Debbie involved in mixed-media arts, turning lemons into lemonade! She eventually transformed a room in her home into a creative space, and she hasn't stopped since! Debbie welcomes email at debgalgo@gmail.com.

Sometimes when staring at a blank journal page, we need a little help moving past "square one." Whether a question, a quote, or a simple list, these prompts should have you journaling in no time.

- Perfection is boring. Use stamped images that are smudged. Use circles and patterns that are incomplete. Use those Spirograph designs that slipped the gears. Use stencil patterns that didn't turn out quite right. Torn edges are beautiful. Imperfections make your pages unique and interesting.
  Shared by Karla Alg

- Use your favorite animal to inspire the colors and textures of your page. Include folklore and symbolism associated with the animal to guide you as well.
  Shared by Narah Kimberly Minardi

- Create a page inspired by a favorite childhood activity or interest.
  Shared by Diane Adams

- Pick a color, and write about it in your journal. Why did you pick that color? How does it make you feel? Does it have a special meaning to you? Use a pen, pencil, or marker in that color to write your entry.
  Shared by Debbie Leggett

- I have some pretty wild dreams, so I use them a lot in my art journal spreads; they're an endless source of fresh, creative ideas — like a direct line to the weird and wonderful.
  Shared by Anita Driessen

- I am very inspired by vintage photos right now in my art journaling. A photo can send me down a curious road with questions for which I have no answers yet can spark my imagination. Choose a vintage photo and look at the background, the way people are dressed, and what they are doing. Allow all of this to inspire your journal page.
  Shared by Peggy Tunnell

- My favorite winter memory is …

- When I completed my first art journal, I felt …

- A theme I would like to explore in my artwork is …

- Even though I have always been afraid to try, I would like to …

- 20 Words That Embody Winter Magic

- 5 Recent Experiences I am Proud Of

- 10 Things That Bring Me Comfort

- "I prefer winter and fall, when you feel the bone structure of the landscape. Something waits beneath it; the whole story doesn't show." — Andrew Wyeth

- "A goal is not always meant to be reached, it often serves simply as something to aim at." — Bruce Lee

- "We write to taste life twice, in the moment and in retrospect." — Anaïs Nin

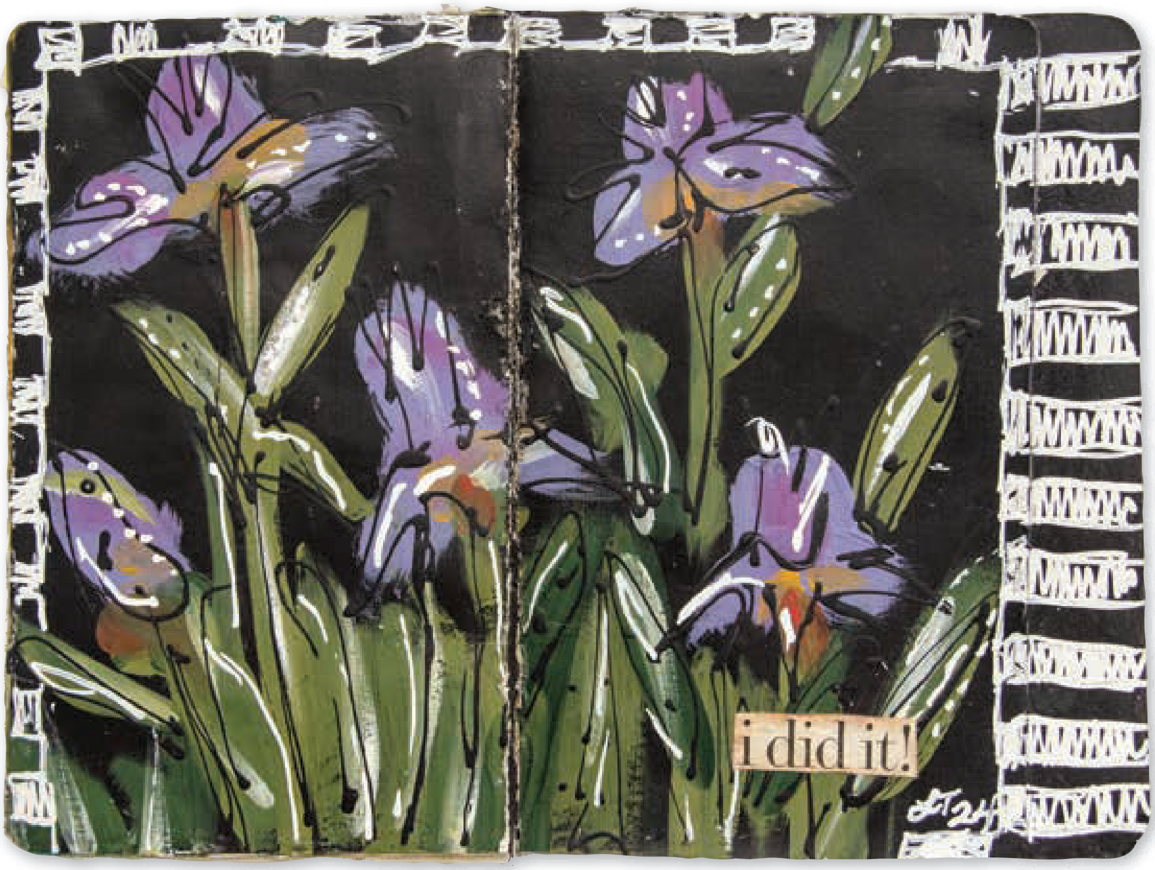
- "If it is not a mess, it is not progress." — Robin S. Sharma

- "There is a vitality, a life force, an energy, a quickening, that is translated through you into action, and because there is only one of you in all time, this expression is unique." — Martha Graham

- "Take chances, make mistakes. That's how you grow. Pain nourishes your courage. You have to fail in order to practice being brave." — Mary Tyler Moore

To share your favorite journaling prompts with us, send them to artjournaling@stampington.com.

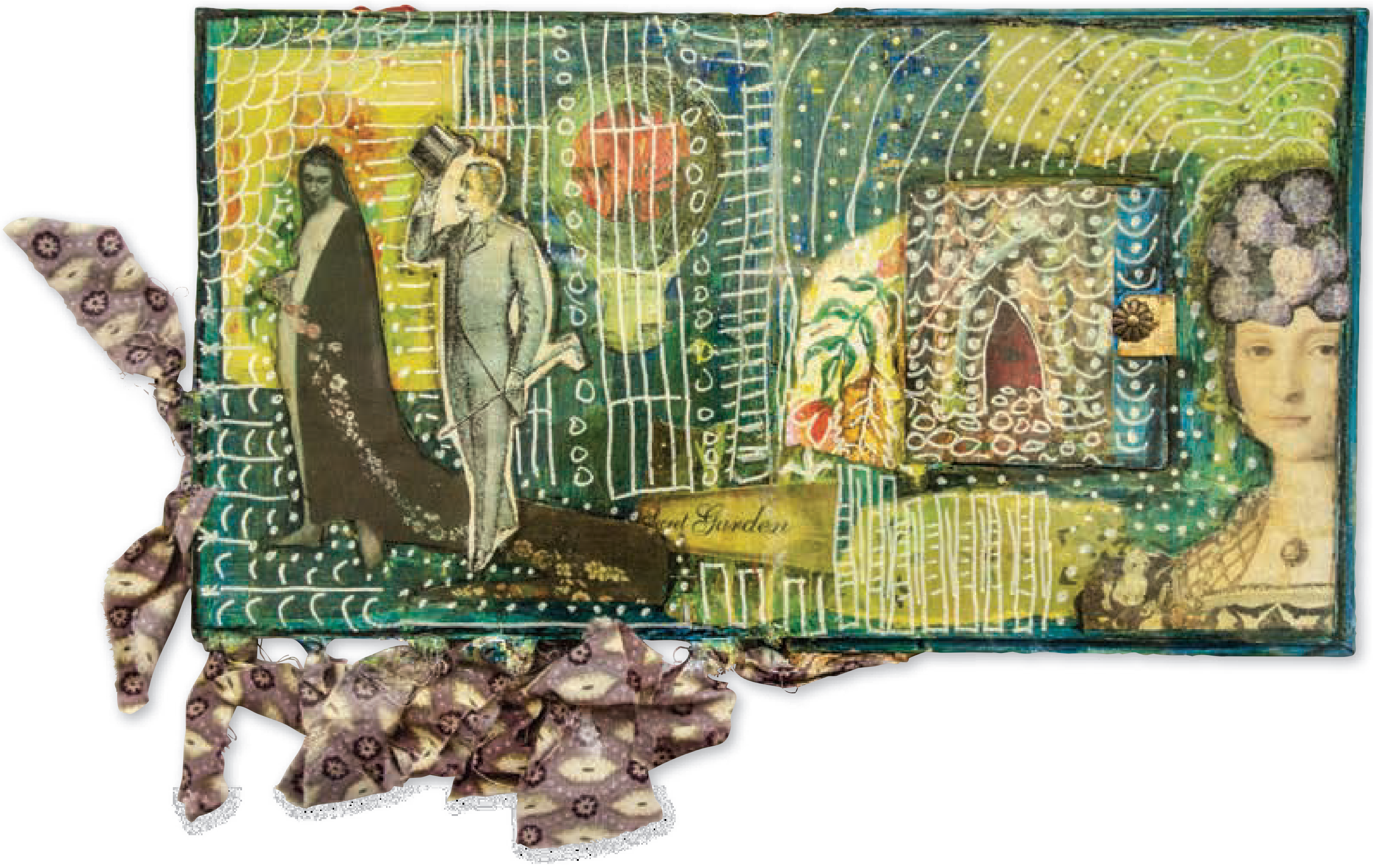
GALLERY



LISA THILL

Stoddard, WI

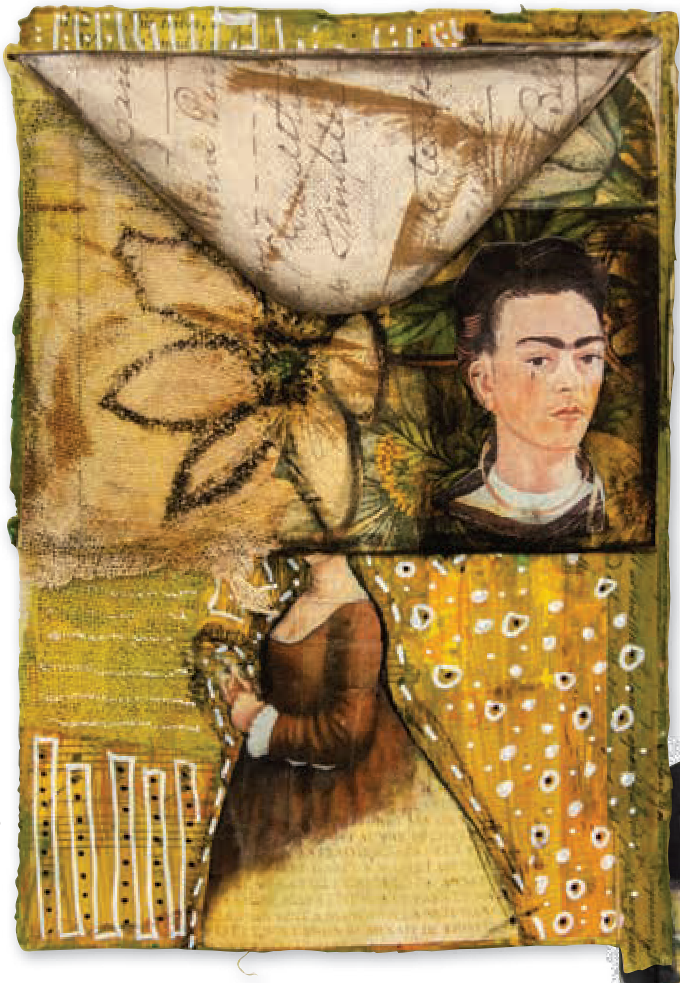
"After I discover the color palette that a journal chooses for itself, I like to hunt through my stash again, putting together things to follow the palette and allowing more sparks to ignite to keep me going."



KISMA REIDLING

Newport Beach, CA

"As artists, we sometimes feel as if we must always be innovative and new, that we can't bring forth the past, the old art that has been done before; but I say, why not?"

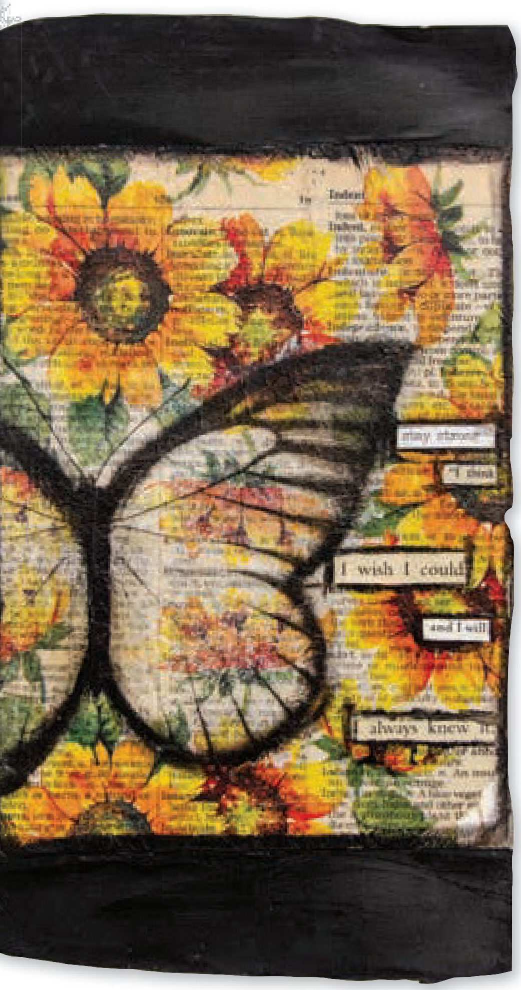


Kisma Reidling

KISMA REIDLING

Newport Beach, CA

"In this life, I've realized that art is more than just a personal endeavor; it is a shared experience ..."



I wish I could
and I will
always knew it

Lisa Thill

LISA THILL

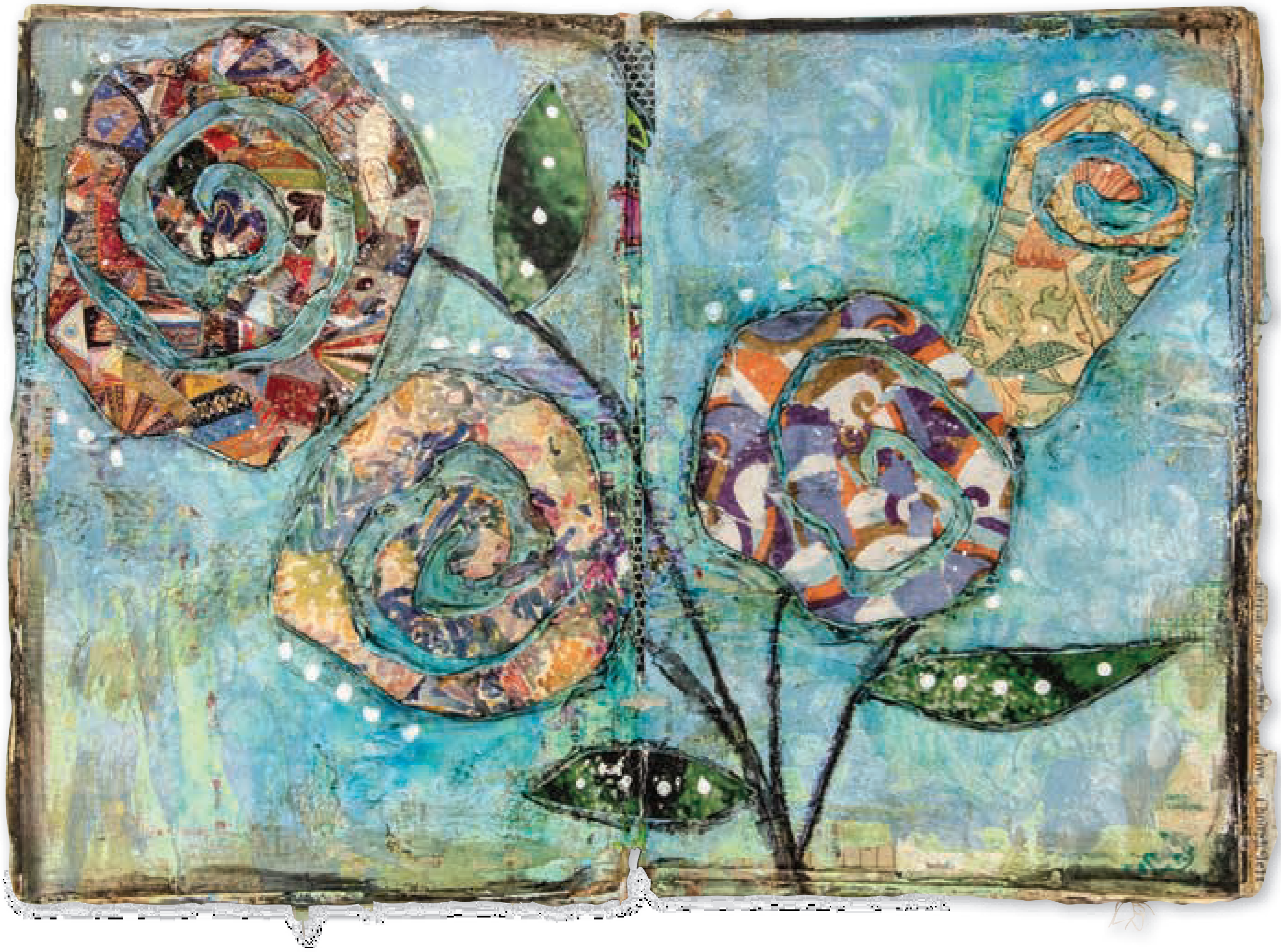
Stoddard, WI

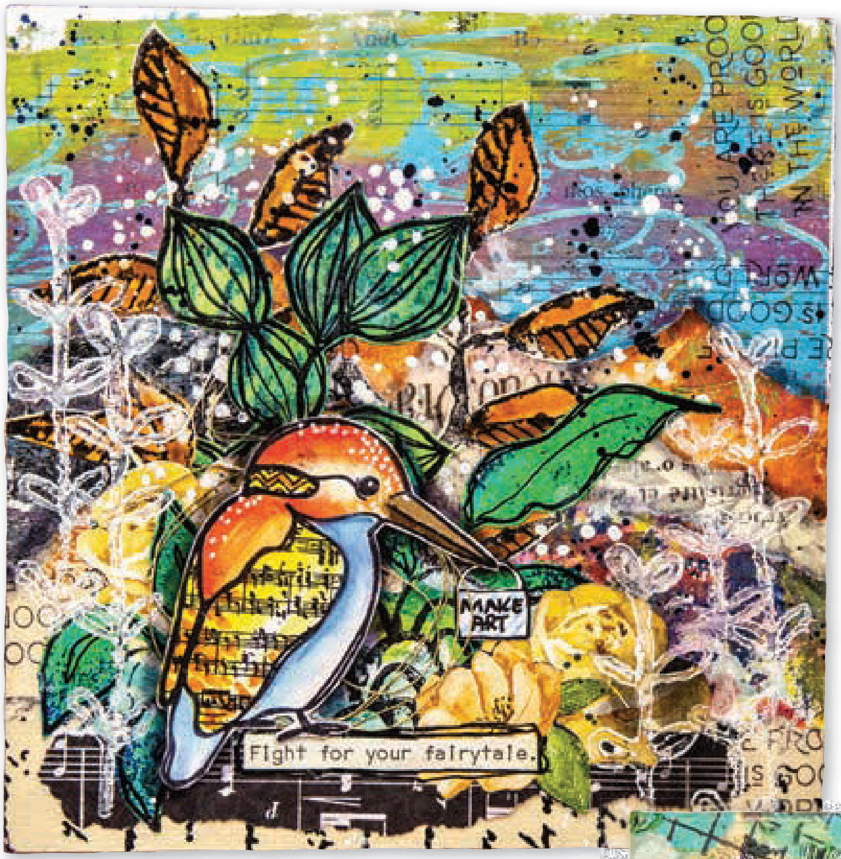
"My favorite part (of a journal) is usually the finishing touches and little details."

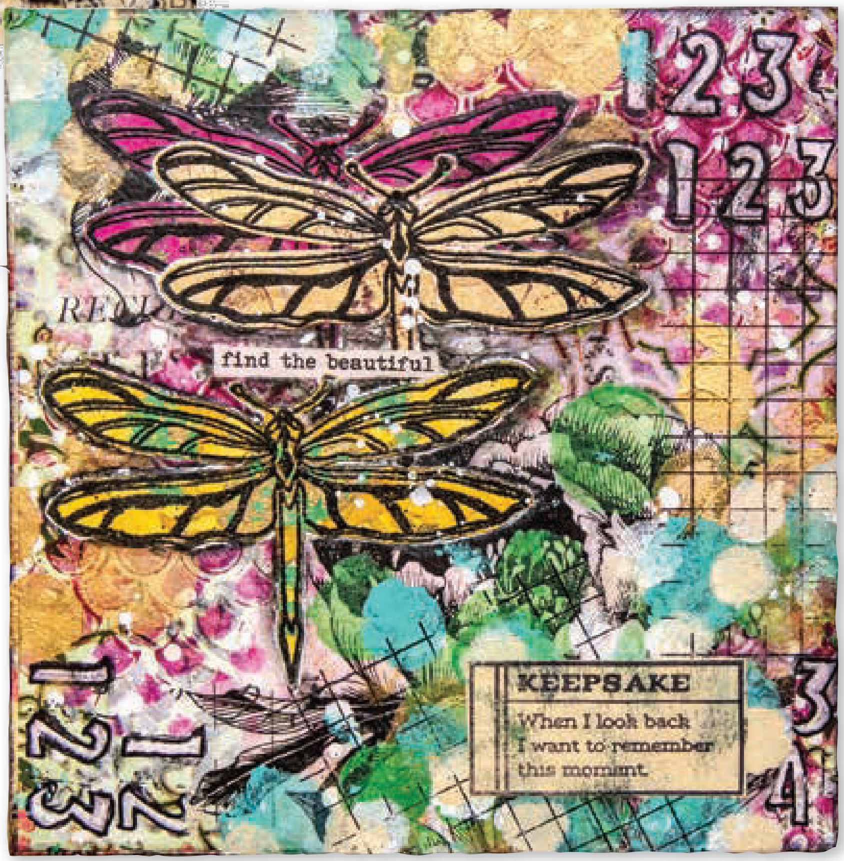
KISMA REIDLING

Newport Beach, CA

"The process of creating art is not just about the end product but also the journey we take with it."



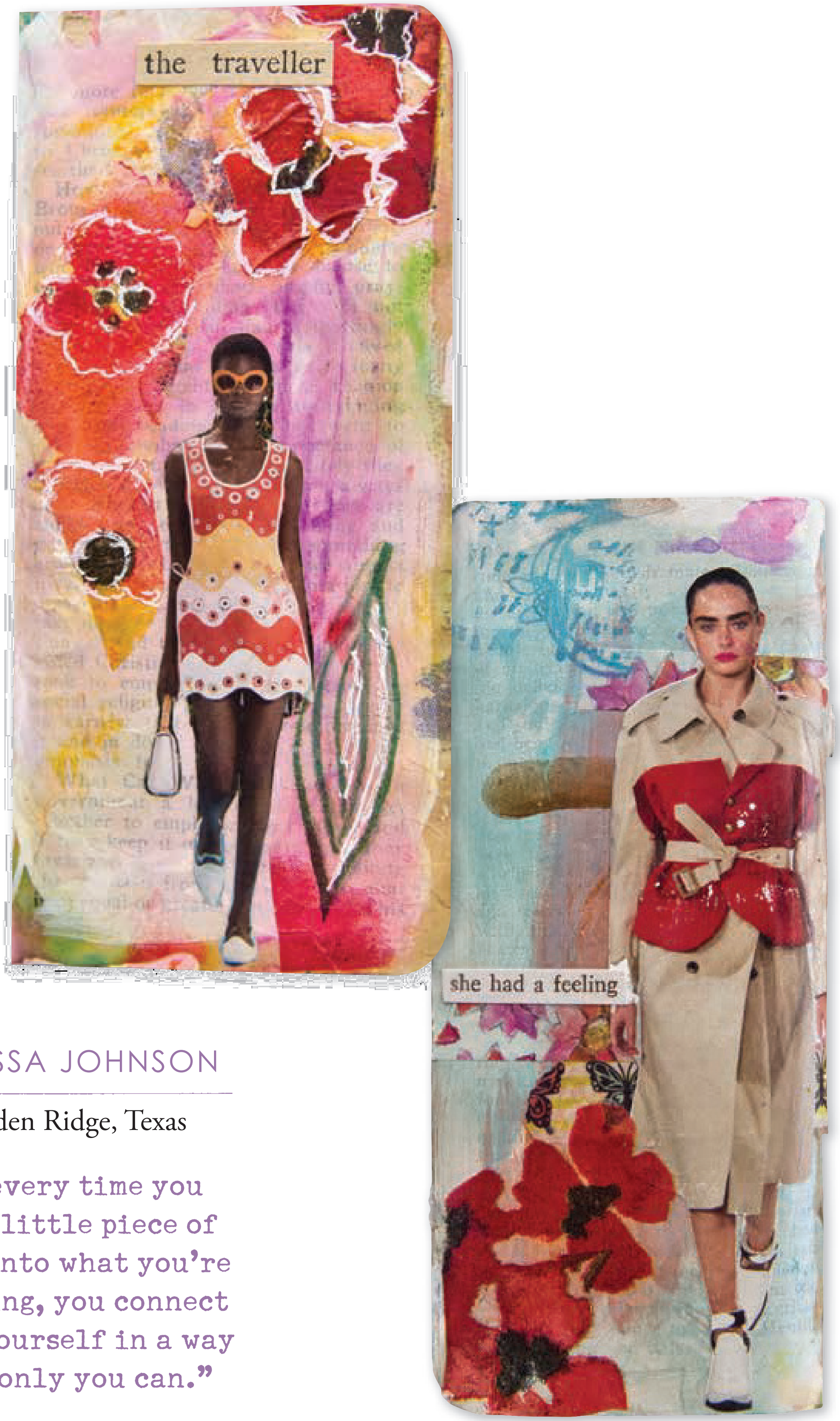

Fight for your fairytale.
MAKE ART


find the beautiful
KEEPSAKE
When I look back
I want to remember
this moment

MARIE AGUIAR KOSIK

Folsom, CA

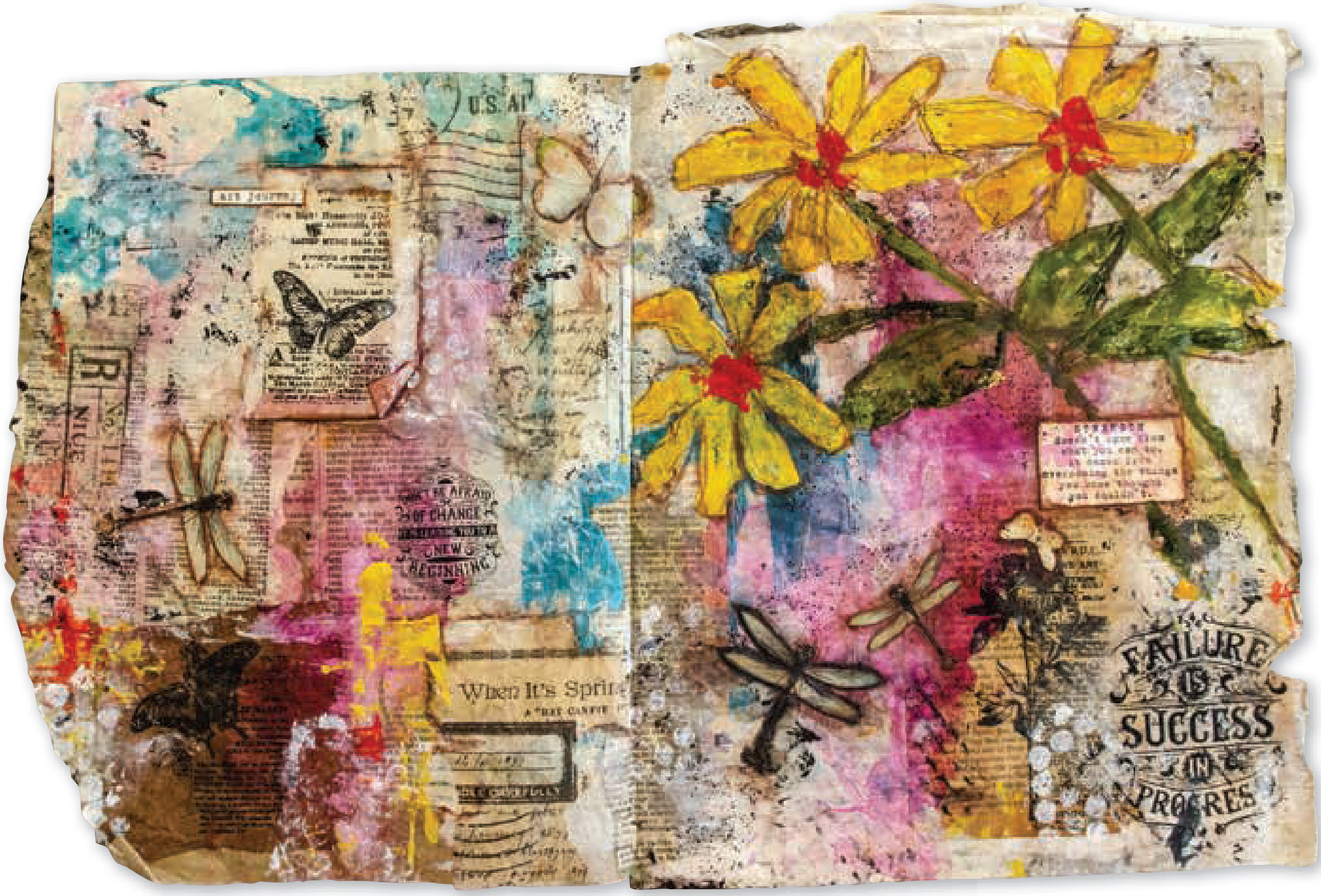
"The process of creating (this journal) gave me strength, joy, and a sense of release when I truly needed it."


the traveller
she had a feeling

MELISSA JOHNSON

Garden Ridge, Texas

"... every time you put a little piece of 'you' into what you're creating, you connect with yourself in a way that only you can."



LISA THILL

Stoddard, WI

"Sometimes it may be difficult to know when you are done with an art journal, but there is no rule that you can't create more down the road. You never know what twists and turns life has for you — just keep creating!"

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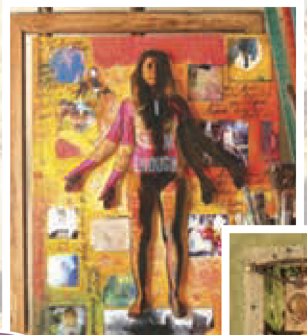

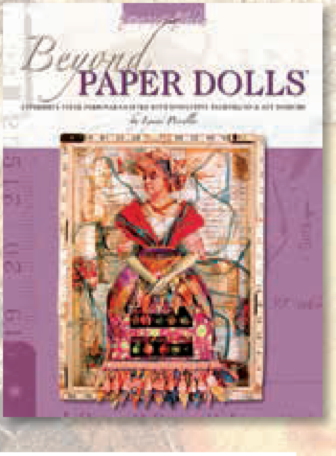

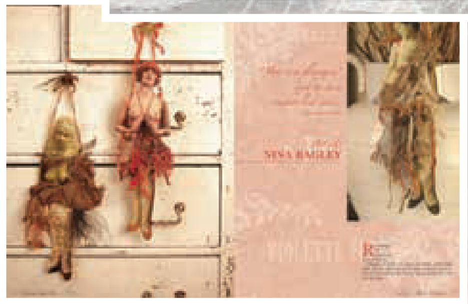

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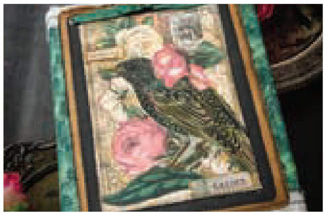
The Official Blog of Stampington & Company

Find DIY projects, tips and advice from our published artists, and creative inspiration at Somerset Place.

The Beauty Of Altered Books In Mixed-Media Art



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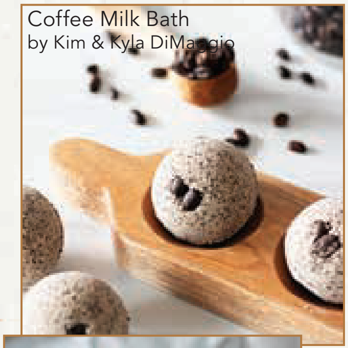
Coffee Milk Bath
by Kim & Kyla DiMaggio

Tea Cup Candle with Lavender Bud
by Kristy Doubet Haare

Honey Soap
by Irena Saro & Cyna Rank

Lavender Cuticle Oil
by Kami McBride

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by Holly Brandenberger

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Willow and Sage is available on newsstands February 1st. Look inside the Spring 2025 edition, and order your copy at **willowandsage.com** or by calling 1-877-782-6737.

40+ Homemade Projects

TO SPRUCE UP YOUR HOME

From the kitchen to the laundry room and beyond, *The Natural Home Issue* by *Willow and Sage* offers 144 pages of all-natural remedies and recipes for your home. Learn how to make chemical-free cleaners, mood-boosting room sprays, wood polish, moth repellent, and more.

the natural home issue
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the natural home issue

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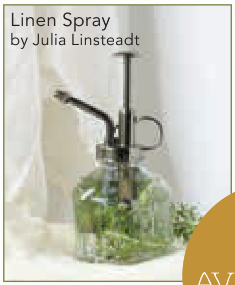
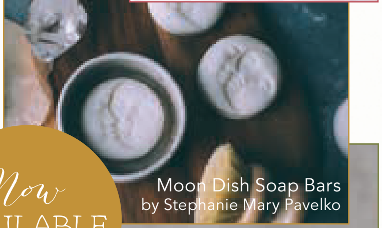

Linen Spray
by Julia Linsteadt

Herbal Drawer Fresheners
by Debbie Wolfe


Moon Dish Soap Bars
by Stephanie Mary Pavelko

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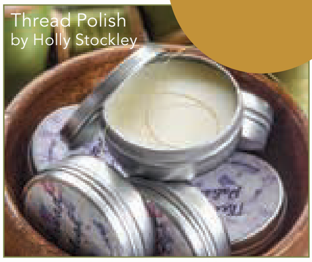
Thread Polish
by Holly Stockley

Grass Candle
by Natanja Eilen

The Natural Home Issue is available directly from Stampington & Company. Look inside Volume 5, and order your copy at **stampington.com/publications** or by calling 1-877-782-6737.

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ONLINE CONNECTIONS

Ranger Ink

rangerink.com

Ranger produces art supplies such as: Inks, Embossing Powders, Paints, Mediums, Glitters, and Glues that are used by mixed media and jewelry artists, cardmakers, and home decor crafters.

Art Journaling is released on a quarterly basis. Submissions for specific issues must arrive on or before the following deadlines:

Upcoming Deadlines

Spring issue — November 15
Summer issue — February 15
Autumn issue — May 15
Winter issue — August 15

Art Journaling is currently open to submissions from all our readers who wish to share their art journal pages with our audience. We encourage artists to submit entire journals so that we can evaluate how they will best fit into our publication. If there are pages in your journal you do not wish published (for reasons of privacy or otherwise), please be sure to mark them clearly so we do not consider them.

GENERAL ARTWORK SUBMISSION GUIDELINES

We prefer submissions of original art. If original art is not available, our next preference is hi-res digital images (300 dpi at 8½" x 11"). If hi-res digital images are not available, we will very rarely consider professional-quality transparencies or color slides. Colorcopy submissions are not accepted.

For collaborative projects, it is the responsibility of the submitting artist to obtain permission from each participant prior to submission. In addition, each piece of the collaborative must be labeled with contact information of the artist who created it. Please be aware that the collaborative project in its entirety will only be returned to the submitting artist and must have sufficient return postage.

All artwork must be properly identified with your name, address, and email address clearly printed on a label or tag attached to each submission. As artwork often gets separated from instructions during our selection process, we ask that you attach the information directly to the piece; for example, affix a label to the inside of a sleeve. If your piece is difficult to label, please attach your identification with a removable string, or pack the sample in a plastic bag with your identification. Artwork that is not properly identified cannot be considered for publication.

A concise yet thorough description must accompany each submission. Include separate documentation for each piece you submit.

NOTE: If you are able, please keep an electronic version of your instructions, as you may be requested to send those in if your work is selected for publication.

All samples, queries, and correspondence should be sent to:

Stampington & Company
ATTN: Art Journaling
22992 Mill Creek, Suite B
Laguna Hills, CA 92653

Please include a note inside the package indicating which publication the submission is for. For acknowledgment of artwork receipt, include a self-addressed, stamped postcard. No telephone calls, please. The editor welcomes brief email queries: *artjournaling@stampington.com*.

ART MANAGEMENT POLICY

We require you to supply sufficient funds if you wish your item(s) returned. We will provide tracking for all packages, but we strongly encourage you to request insurance and provide additional funds. Stampington & Company is not responsible for damaged or lost artwork once it has been shipped out of our office. Send a check or money order made out to Stampington & Company to cover return shipping costs (U.S. funds). Please do not include return envelopes, packing materials, stamps, or prepaid labels and do not attach postage to packaging.

Checks or money orders will be cashed and put in a mail funds account within 30 days of submission receipt. When your artwork is returned, the funds you provided for shipping will be drawn from the account.

Submissions intended for one issue may be better suited for another issue or publication, so we may request to hold your piece for up to 9–12 months. Rest assured that we will take excellent care of your artwork, but Stampington & Company cannot be held responsible for damage or loss due to circumstances beyond our control. If you move, please send a postcard or email to the editor with your new address.

If you need your artwork returned by a specific date, please indicate this in your submission information and send an email to the editor three weeks before the date you would like your submission returned.

If you have any questions regarding our submission guidelines and artwork returns, please contact *artmanagement@stampington.com*. If your piece is selected for publication you will receive a FREE issue of *Art Journaling*.

ARTICLE IDEA SUBMISSION GUIDELINES

We are always interested in proposals for articles. If you have a unique story, project, or technique, send photos accompanied by a query letter outlining your idea to the managing editor at the address below. Please note: If a technique you wish to share was learned in a class, workshop, television, book or other publication, *Art Journaling* requires that you give credit to the author, source, or teacher and obtain permission to publish his or her technique prior to submitting it to us.

COPYRIGHT INFRINGEMENT

Stampington & Company only accepts original artwork for publication consideration. All images used in artwork must be copyright free. Any techniques featured in artwork submissions that are not the artist's own must be attributed to the proper instructor, book, artist, workshop, etc. It is the responsibility of the submitting artist to ensure that no copyright infringement has occurred and that all submitted work is their own.

SIMULTANEOUS SUBMISSION GUIDELINES

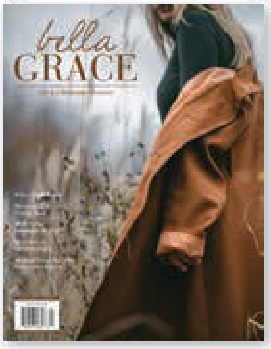
Stampington & Company will not accept simultaneous submissions of artwork. While your work is under consideration we ask that you do not submit the same piece of work to competing web or print publishers. Likewise, artwork that has already been featured in other competing publications or sites will not be accepted. Publishing on your personal blog is permitted, but we ask that you adhere to our reproduction guidelines. Any questions can be directed to our editorial staff.

PUBLICATION SCHEDULE

Artwork accepted for *Art Journaling* is published as soon as practical. Be advised we receive more submissions than we can accommodate and it may take several months from the time we accept your artwork for publication to the time it appears in an issue, so we ask for your patience. You will receive notification in advance of publication.

ABOUT THE PUBLISHER

Somerset Studio

Art Quilting Studio


GreenCraft magazine

in her studio

WILLOW AND SAGE

bella GRACE book of lists

Belle Armoire JEWELRY

Since 1994, Stampington & Company has been a leading source of information and inspiration for arts and crafts lovers, storytellers, and photographers around the world. Launched with a small line of rubber art stamps by President and Publisher Kellene Giloff, the company has since expanded to include a variety of bestselling publications.

> *"When it comes to the art of crafting, no one does it better than Stampington & Company."* – Mr. Magazine™ Samir Husni

PUBLICATIONS

Known for its stunning full-color photography and step-by-step instructions, the company's magazines provide a forum for both professional artists and hobbyists looking to share their beautiful handmade creations, tips, and techniques with one another.

Since its 1997 debut, **Somerset Studio** has become the flagship publication within the industry and attracts a large, devoted following of readers seeking the latest innovations in paper arts and mixed-media.

Art Journaling — the first publication of its kind — features exquisite mixed-media work and inspiration for achieving stand-out pages in journals.

Bella Grace is a 160-page book-azine devoted to discovering magic in the ordinary. Compelling stories and striking photographs capture soul lifting moments that celebrate life's beautiful adventure.

In Her Studio takes readers on a tour through the creative spaces and lives of female artists, designers, and makers— from the traditional to the unusual, the intimate to the extraordinary.

Belle Armoire Jewelry is overflowing with 144 pages of exciting projects for necklaces, bracelets, earrings, brooches, and accessories.

Field Guide to Everyday Magic is a one-of-a-kind workbook that shines a spotlight on the here and now – through its inspirational quotes, photography, and prompts with interactive, journaling space.

Mingle is an incredibly unique publication that explores the art of entertaining — from various types of intimate, creative gatherings to larger-scale art retreats.

Willow and Sage shares more than 70 unique recipes, uses, and beautiful packaging and gift ideas for homemade bath and body products.

For more information, and to look inside these publications, please visit: *stampington.com/publications*

SOCIAL MEDIA PRESENCE

Stampington & Company provides daily doses of inspiration and a place for likeminded artists to connect on their Instagram, Facebook, Pinterest, YouTube Channel, and Twitter pages, which currently have more than 315,000 followers. In addition to exploring the latest crafting trends on their creative blog, Somerset Place, the company continues to send out weekly and monthly e-newsletters with artist tips, special sales, and free how-to project ideas to their loyal subscriber base of more than 190,000 creative minds.

A NEW YEAR FILLED WITH CREATIVITY

As we get ready to transition into the New Year, Stampington & Company is thrilled to announce an exciting, inspirational lineup for 2025. Along with our flagship publications, you can look forward to THREE new launches, including an *In Her Studio* special edition dedicated to the amazing creations our published artists make and a craft lover's edition that's all about Halloween DIY projects. Finally, get ready to slow down and embrace more romance in the everyday with a brand-new special edition from *Bella Grace: A Romanticized Life* this July.

There is more for you to see and experience at

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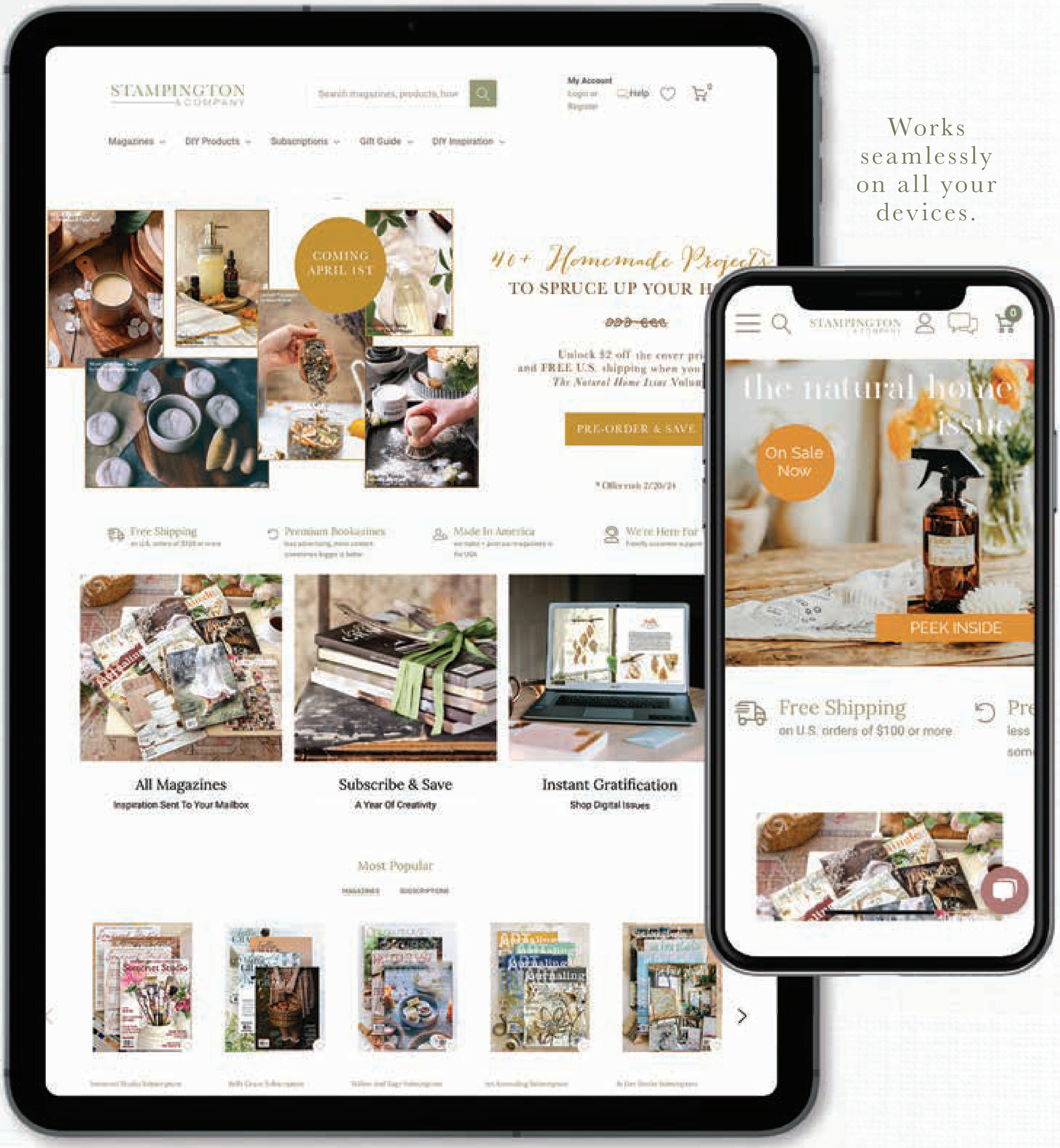
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Artwork by Isaly Drevets

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